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ASCAP’s 18th Annual RHYTHM & SOUL MUSIC AWARDS

**TOP R&B/HIP HOP SONG OF THE YEAR**

"If I Ain’t Got You"

Writers: Alicia Keys
Publishers: EMI Music Publishing

**TOP RAP SONG OF THE YEAR**

"Lean Back"

Writers: Redman, Scott Storch
Publishers: Universal Music Publishing

**TOP SOUNDTRACK SONG OF THE YEAR**

"Burn"

Writers: Alicia Keys
Publishers: EMI Music Publishing

**TOP RINGTONE OF THE YEAR**

"Burn (Dying to Live)"

From *R&B: Resurrection*

Writers: Easy Mo Bee, Luis Resto
Publishers: Kon Tiki Music

**R&B/HIP-HOP WINNING SONGS**

"All Falls Down"

Writers: Jermaine Dupri, Usher
Publishers: EMI Music Publishing

"Confessions Part II"

Writers: Jermaine Dupri, Usher
Publishers: EMI Music Publishing

"Darius"

Writers: J.B.O., Sean Paul
Publishers: RBM Music

"Dirt供"

Writers: Chance "Loon" Hawkins
Publishers: Swole Music, TMG

"Dutty Wine"

Writers: Sean Paul, Songs
Publishers: PMD Music

"If You Want It"

Writers: Sean "Diddy" Combs
Publishers: Bad Boy Records

"Locked Up"

Writers: Alex
Publishers: Byrd's Productions, EMI Music Publishing

"Lean Back"

Writers: Redman, Scott Storch
Publishers: Universal Music Publishing

"Outta My Life"

Writers: Redman, Scott Storch
Publishers: Universal Music Publishing

"Runnin' (Dying to Live)"

Writers: Easy Mo Bee, Luis Resto
Publishers: Kon Tiki Music

"The Way You Love Me"

Writers: Jermaine Dupri, Alicia Keys
Publishers: EMI Music Publishing

"The Year"

Writers: Jermaine Dupri, Alonzo "Lonzo" Looking
Publishers: Sony ATV

"Time After Time"

Writers: Jermaine Dupri, Alonzo "Lonzo" Looking
Publishers: EMI Music Publishing

"W.A.N.A.

Writers: Sean "Diddy" Combs
Publishers: Bad Boy Records

"Who Dat Girl"

Writers: Jermaine Dupri, Jermaine Dupri
Publishers: Sony ATV

**CONGRATULATIONS**

**REGGAE ARTIST OF THE YEAR**

SEAN PAUL

**GOSPEL ARTIST OF THE YEAR**

SMOKIE NORFUL

**OVERTIME CELEBRITY**

Writers: Jermaine Dupri, Alicia Keys
Publishers: EMI Music Publishing

**SLOW JAM**

Writers: Bart Borchard, Hal David
Publishers: ATV Music

**TUNE OF THE YEAR**

Writers: Jermaine Dupri, Alonzo "Lonzo" Looking
Publishers: EMI Music Publishing

**VITAL HIT**

Writers: Sean "Diddy" Combs
Publishers: Bad Boy Records
SONGWRITERS OF THE YEAR
ALICIA KEYS
JERMAINE “JD” DUPRI

THE ASCAP RHYTHM & SOUL
HERITAGE AWARD
JIMMY JAM & TERRY LEWIS

“Why?”
Writers: Havoc, Jadakiss, Pierre Moerlen
Publishers: B/GMusic, Inc.
EMI Music Publishing, Sac Music Publishing
Jacket Comos Publishing, Javelin Music

“I Love You”
Writers: Ludacris, Sean Garrett
La Marquess Jefferson, James "L Roc" Phillips
Publishers: Air Control Music, Inc.
Basajamba Music
Christopher Garrett’s Publishing
EMI Music Publishing, Hitco South
Ludacris Music Publishing, Inc.
Mike And Marq Music

“Yeah”
Writers: Ludacris, Sean Garrett
La Marquess Jefferson, James "L Roc" Phillips
Publishers: Air Control Music, Inc.
Basajamba Music
Christopher Garrett’s Publishing
EMI Music Publishing, Hitco South
Ludacris Music Publishing, Inc.
Mike And Marq Music

“Crunk Muzik”
Writers: Ludacris, Sean Garrett
La Marquess Jefferson, James "L Roc" Phillips
Publishers: Air Control Music, Inc.
Basajamba Music
Christopher Garrett’s Publishing
EMI Music Publishing, Hitco South
Ludacris Music Publishing, Inc.
Mike And Marq Music

“Poppin’ Ain’t Easy”
Writers: Ludacris, Sean Garrett
La Marquess Jefferson, James "L Roc" Phillips
Publishers: Air Control Music, Inc.
Basajamba Music
Christopher Garrett’s Publishing
EMI Music Publishing, Hitco South
Ludacris Music Publishing, Inc.
Mike And Marq Music

“Move Ya’ Ass”
Writers: Ludacris, Sean Garrett
La Marquess Jefferson, James "L Roc" Phillips
Publishers: Air Control Music, Inc.
Basajamba Music
Christopher Garrett’s Publishing
EMI Music Publishing, Hitco South
Ludacris Music Publishing, Inc.
Mike And Marq Music

“Cuss Words”
Writers: Ludacris, Larry Mizell
Publishers: Almo Music Corp.,
Allyce Music Inc., EMI Music Publishing,
Ludacris Music Publishing, Inc.

“Stand Up”
Writers: Ludacris, Kanye West
Publishers: EMI Music Publishing

“I’m Still In Love With You”
Writers: Sean Paul
Publishers: Dutty Rock Music, EMI Music Publishing

“Jesus Walks”
Writer: Rhymefest
Publishers: B/GMusic, Inc., Solomon Ink

“My Place”
Writers: El DeBarge, William DeBarge
Buney DeBarge, Nelly
Publishers: B/GMusic, Inc.,
EMI/J lobete Music Co., Inc., Jackle Frest Music

“On Fire”
Writers: 50 Cent, Lloyd Banks
Kwame, Luis Resto
Publishers: 50 Cent Music, Almo Music Corp.,
Bren Grummimg, Jaceff Music, Restaurant's World Music,
Universal Music Publishing Group

“One Call Away”
Writers: Chong, Alimoez "Zo" Lee Jr., Vice
Chong Music, Trap Starz Music

“Overnite Celebrity”
Writer: Twista
Publishers: Almo Music Corp., Stayh High Music

“Slow Jam”
Writers: Bill Bachoach, Hal David, Twista
Kanye West
Publishers: Almo Music Corp., EMI Music Publishing,
Famous Music Corp., Stayh High Music,
Ye World Music

RAP WINNING SONGS:
"All Falls Down"
Writer: Lauryn Hill
Publishers: Obverse Creation Music Inc.
Sony/ATV Music Publishing, LLC

"Dance"*
Writers: J Bo, Sean Paul, BGMAC
Publishers: Dugshake Publishing
Swele Music, TTV Music, Inc.

"Drt Off Your Shoulder"
Writers: Jay-Z, Timbaland
Publishers: Carter Boyz Publishing, Virginia Beach Music
Werner/Chappell Music, Inc.

"First 4 Lives"
Writers: Petey Pablo, C.O.,
LaMarque Jefferson
Publishers: Kumbaya, Me And Marq Music
Piscopo Music, Zomba Enterprises, Inc.

"Headstrong"
Writers: LL Cool J, Timbaland
Publishers: LL Cool J Music, Sony/ATV Tunes, LLC,

"Hotel"
Writer: Cassady, Swizz Beatz
Publisher: Larady, Swizz Beatz
Universal Music Publishing Group

"I'm Still In Love With You"
Writers: Sean Paul
Publishers: Dutty Rock Music, EMI Music Publishing

"Jesus Walks"
Writer: Rhymefest
Publishers: B/GMusic, Inc., Solomon Ink

"My Place"
Writers: El DeBarge, William DeBarge
Buney DeBarge, Nelly
Publishers: B/GMusic, Inc.,
EMI/J lobete Music Co., Inc., Jackle Frest Music

"On Fire"
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Publishers: 50 Cent Music, Almo Music Corp.,
Bren Grummimg, Jaceff Music, Restaurant's World Music,
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Writer: Twista
Publishers: Almo Music Corp., Stayh High Music

"Slow Jam"
Writers: Bill Bachoach, Hal David, Twista
Kanye West
Publishers: Almo Music Corp., EMI Music Publishing,
Famous Music Corp., Stayh High Music,
Ye World Music

"You Don't Know My Name"
Writers: Alicia Keys, Kanye West
Publishers: EMI Music Publishing,
Lilaw Productions, Inc., Ye World Music

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- Device capabilities
- Mobile messaging and marketing
- Multimedia technologies
- Distribution strategies
- Off-portal vs. on-portal distribution
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NOT SO COMPLEX AFTER ALL

BY FRED FOX

Last August, the National Assn. of Recording Merchandisers’ annual convention kicked off an industry-wide effort to launch a music product called DualDisc. Guiding the launch were 5.1 Entertainment Group/ Silverline Records, EMI Music, Sony BMG Music Entertainment, Universal Music Group and Warner Music Group. Some in the industry were skeptical, while others held their breath and committed themselves to making DualDisc a success. Nearly 11 months later, the industry has delivered on its promise to provide a product that gives music fans compelling reasons to buy a complete album. Indeed, DualDisc brings a new value proposition to our consumer base and is generating excitement from customers, artists and even some of our competitors in music retailing. A DualDisc typically contains a full-length album on the CD side and music and video on the DVD side. The innovation is really on the DVD side, where documentaries, promotional videos, enhanced stereo and often a 5.1 surround sound of the full-length album exist alongside special features. Here a fan can connect with an artist, and an artist can add a new dimension to his or her music. DualDisc was conceived in response to consumer demand for greater value in a packaged music product. A December 2004 study by Jupiter Research found that despite all the noise about downloading, packaged products will not be replaced by digital music in the next five years. In fact, even with the extraordinary growth of digital music, 51% of music consumers think physical formats are more valuable than digital ones. Added value is what consumers are getting with DualDisc. Statistics from a recent survey of more than 20,000 U.S. music consumers revealed that 96% are interested in buying new material released on DualDisc while 89% are interested in DualDiscs of catalog CDs. In the past year, DualDiscs by such acts as Simple Plan, Bruce Springsteen, Rob Thomas, Nine Inch Nails, Jennifer Lopez and The Grateful Dead have caught the attention of consumers, who have purchased more than 3 million DualDiscs to date. But in order for the format to completely realize its potential, we all need to commit to its success. Everyone from senior label executives to the part-time staff on the sales floor must learn what the DualDisc has to offer. Distribution needs to effectively communicate those benefits to retailers. Store managers must ensure that their staff can address consumer questions and spotlight the value DualDisc brings to the music experience.

To further stir retail activity, the industry needs to use its resources to encourage artists to reaffirm their talent on DualDiscs’ broader palette. Labels and artists need to explore the opportunities inherent in the format to create material that reaches consumers on multiple levels. The creative possibilities are endless, and the potential for DualDisc has already been demonstrated. If you listen to an artist’s new release, try listening to Miles Davis’ timeless recording “Kind of Blue” in sparkling 5.1 surround sound without telling your ears that you’ve been hearing in black-and-white all your life. For a real treat, watch Jon Lovitz’ hilarious interview with the Wallflowers on “Rebel Sweetheart,” or Rob Thomas as he records portions of “...Something to Be,” or Bruce Springsteen as he explains what motivated him to create the stirring tracks on “Devils & Dust” during an intimate acoustic set. Or listen to developing artist Laurel Ellis give a live performance of “Dry As A Bone” from her “Feels Like Family” album. For a new perspective on a classic, check out the never-before-seen interview with Mickey Hart and Bob Weir on the Grateful Dead’s “American Beauty.” Whether or not the DualDisc will ultimately replace the CD is not important. As an industry, now is the time to support this product with our marketing and promotion expertise, making sure the word gets out about the value of DualDisc. From my experience, it should not be a hard sell.

Fred Fox is executive VP of merchandising and marketing at Trans World Entertainment.
t the Washington, D.C., headquarters of the Recording Industry Assn. of America on June 27, two officials including CEO Mitch Bain- wol, president Cary Sherman and top lawyer Steve Marks watched computer screens in the conference room, when the news broke at about 11 a.m., they jumped, whooped and exchanged high-fives.

Meanwhile, in the California bedroom of StreamCast CEO Michael Weiss, the mood was also subdued. Weiss sat, repeatedly refreshing the Web page for the SCOTUS blog. "I was stunned," he says. "I could not believe what I was reading. I was surprised. I didn't hit something. I didn't know what to do. Stay home and start working on my resume or go to the office and start taking phone calls."

The two responses pretty much sum up the tone and nature of the comments from both sides of the Grokster ruling. In what may be remembered historically as the most significant copyright case for the entertainment industry, the Supreme Court sided 9-0 in favor of copying, it held, and against peer-to-peer software providers StreamCast and Grokster. The court held that anyone who distributes P2P software with the objective of promoting copyright infringement is liable for its users' actions and sent the case back to District Court in Los Angeles for further review.

It has been a long time since such elation has been heard in the voices of label execs. As the fight against piracy continues, the business strategists and dealmakers are moving full speed ahead to meet the digital demands and challenges.

"Thou shalt not steal"—the seventh command- ment—"punished through," Sony BMG Music Entertain- ment CEO Andrew Lack tells Billboard. "Many of us on the creative side have known—have hoped—that this day would come."

"The court's decision should strengthen the resolve of all of those who care about a digital future where artists and songwriters can be fairly compensated for their efforts," Universal Music Group presi- dent/COO Zach Horowitz tells Billboard. "We've made significant investments to prepare for that future, as have so many legitimate services. The Supreme Court decision validates those investments and drives a stake through the heart of services that rely on theft as a key competitive advantage."

Reactions were more muted in the indie world, where some labels felt they had benefited from file sharing (see story, page 30). Even in the file-sharing realm, reactions were mixed, with at least one company, iMesh, seizing the spotlight to announce plans to work with the major labels. Still, most in the P2P world—at least those companies whose software allows widespread unauthorized file sharing—remained resolute (see story, page 30). "It's business as usual," Weiss says. "We don't induce infringement at all. We're just going to continue to in- novate and come up with new products."

While a renewed sense of optimism can be heard throughout the industry, no one believes the decision will stop all of the billions of unauthorized files shared each month on P2P networks. StreamCast says that nearly 140 million copies of its Morpheus software have been downloaded, and...
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"YOU KEEP THE HOUSE. I'LL TAKE THE CONDO."
A Bon Jovi tour set to start this fall will unveil the first international touring model for AEG Live.

The extensive outing will include North American and European dates. AEG Live parent Anschutz Entertainment Group has a solid and growing arena presence in Europe, but AEG Live has yet to produce an international tour in-house. Some in the industry, however, believe AEG Live is overpaying for the New Jersey rock band’s tour. AEG CEO Randy Phillips has long criticized the competition in the national touring game—namely, Clear Channel Entertainment—for paying artists outrageous fees to lock up business.

One version of the AEG Live-Bon Jovi deal has the promoter paying the band one guarantee for the bulk of the 55 North American dates and as much as one-third higher per night in Bon Jovi’s best markets. Such a move effectively weakens the cross-collateralization that in many cases makes national tours financially feasible for promoters.

There is also speculation that AEG Live will pay Bon Jovi’s commission to Creative Artists Agency. For an arena-level act, the occupancy fee is typically 2.5%-5% of the gross, paid by the artist. However, sources close to the Bon Jovi tour tell Billboard that agency commissions will be a tour expense, not a promoter expense.

Phillips declined to discuss specifics of the deal but tells Billboard that any talk of AEG Live paying agency fees or overpaying in some markets is just that—talk. In general terms, Phillips points out that paying a higher guarantee in some markets is not unusual. “I haven’t done a tour where you pay the same guarantee in New York as you do in Kansas City,” he says. “Every market we do is scaled differently.”

For Phillips, the Bon Jovi tour comes at a crucial time. AEG Live received a major success last year in national tours—producing, among other things, the No. 2 grosser, Prince—the pickings have been slim.

Besides its ongoing promotion of Celine Dion, Elton John and others at the Coliseums at Caesars Palace in Las Vegas, AEG Live’s main projects this year are half of Paul McCartney’s fall tour, the Loggins & Messina reunion tour, and extended engagements of Tutanhamun and the Golden Age of the Pharaohs, better-known as the King Tut tour.

AEG Live is second only to CEC in terms of gross dollars reported. Last year, AEG Live reported grosses of $454 million to Billboard Boxscore. This year so far, it has reported grosses exceeding $138 million.

Details of the Bon Jovi tour have yet to be announced, but it is believed to start in November and include at least 15 shows in Europe. AEG Live is primarily a promoter of arena concerts, but Bon Jovi has mixed several stadium dates into its routes on recent tours, particularly in Europe. Bon Jovi’s management declined to comment.

BET Reunites Fugees

LOS ANGELES—Continuing its tradition of surprise openings, BET reunited Fugees members Lauryn Hill, Wyclef Jean and Pras Michel for its fifth annual awards show during the June 28 live broadcast from the Kodak Theatre in Hollywood, Calif.

Following a roaring reception of several songs, including “Killing Me Softly” only Michel spoke to the press. While he promised a reunion album, he said all was still not well within the trio. During rehearsal he said, the members did not speak.

“This tour was the best collaboration for ‘12 Step’ featuring Missy Elliott. Fellow first-time nominee John Legend claimed the best new artist trophy.

Additional music winners included Alicia Keys (best female R&B artist), Usher (best male R&B artist), Destiny’s Child (best group), Remy Martin (best female hip-hop artist), Omarion (viewers’ choice) and Donnie McClurkin (best gospel artist).

Joining lifetime achievement award winner Gladys Knight in BET’s special honorée circle were humanitarian award winners Denzel Washington and the Academy Award-winning actor’s wife, Pauletta.

The 2005 BET Awards, which also recognize achievements in film and sports, included memorial tributes to Rick James, Of Course I’ll Accept, actor John Davis and attorney Johnnie Cochran.

Actor/musicians Will Smith and Jada Pinkett Smith hosted the show for the first time.
Happy Birthday America!
**Sanctuary To Review Operations**

LONDON—Sanctuary Group plans on tweaking its business model, following less-than-stellar results for the first half of 2005, released June 28.

The British independent music firm plans to cut costs and shed some non-core assets. Sanctuary’s book business is among those to be put on the block, sources say.

To redress some of its operational issues, Sanctuary has instigated a global operational review with an aim to achieve annual costs of £7 million (£8 million ($12.6 million-$14.4 million). One of those cuts might see intercompany video conferencing widely implemented to reduce travel costs.

Staff cuts are likely. New York-based group COO Merck Mercuriadis says, “We’re trying to keep that down to an absolute minimum to ensure that whatever we do doesn’t take away from the core business.”

The London-based company, which operates various labels in its portfolio, says, “We’re trying to keep that down to an absolute minimum to ensure that whatever we do doesn’t take away from the core business.”

Sanctuary’s stock has been hit hard, with shares down 25 percent in the past year. The company is currently trading at £2.56 ($4.69 million).

**Luna, Univision in Label Venture**

Luna Music, the independent music company owned by regional Mexican music veteran Abel de Luna, has partnered with Univision Music Group in a venture to develop and sign new artists.

Under the agreement, Luna Music will sign acts and Univision will release their recordings.

The deal brings together two important players in regional Mexican music, which accounts for nearly 60 percent of all Latin music sold in the United States, according to the Recording Industry Assn. of America.

Univision owns top regional Mexican labels Univision Records and Fonovisa Records. In the United States, it is No. 3 in Latin music market share.

De Luna has several resources at his disposal for background artists. Among them is ownership of 15 radio stations, including 13 that program the regional Mexican format La Maquina Musical, many of those in secondary markets.

“Developing new talent is one of the biggest issues in Latin music today, especially in regional Mexican music,” de Luna says. His discoveries include Adam Chalino Sanchez, whom he signed to his Costarola label in the 1990s. Sanchez’s death in a 2004 car crash propelled him to superstardom.

“We’re always traveling, always going to the dances and towns in search of new talent.”

Luna will be in charge of album production and most radio promotion (which will go beyond the stations he owns) and will work with Univision in marketing and TV campaigns.

Luna Music is more than 20 years old. In 2000, de Luna sold the assets of a previous incarnation of Luna Music to Sony Discos. At the time, Sony hired de Luna to head its regional and Tejano music division and oversee the development of acts like banda merakick Lupillo Rivera, who remains one of the top sellers in the market.

De Luna left in 2003 to concentrate on his own Luna Music (distributed through Sony up to the end of June). Luna Management and Luna Publishing.

Most Luna Music acts are also signed to the management and publishing divisions.

Luna’s current acts including regional Mexican up-and-comers Atilarrosa Villa, Yessenia Flores, Banda Los Lagos and Los Hermanos Higuera, are part of the Univision deal.
Donald Verrilli Jr. was the lone attorney standing before the U.S. Supreme Court March 29 arguing the entertainment industry's position in the MGM v. Grokster case. Yet behind the scenes, more than two dozen independent attorneys supported the record labels' and film studios' in-house legal teams. Many of them will continue their roles as the case evolves.

(The Supreme Court released its unanimous decision June 27 in favor of the entertainment industry. See stories, pages 29-31.)

The herculean task of coordinating the activities among the many lawyers fell to Stanley Pierre-Louis, senior VP of legal affairs for the Recording Industry Assn. of America, and Dean Garfield, VP/director of legal affairs for the Motion Picture Assn. of America's worldwide anti-piracy program.

The two ensured that the parties—the most powerful music and motion-picture companies in the world—were involved with every crucial turn of events. They also provided their legal expertise and saw to it that each company's perspective got into the mix.

For the Supreme Court review, Verrilli says that the trade group attorneys—including RIAA general counsel Steven Marks and MPAA senior VP/deputy general counsel Greg Goeckner—played important roles in gaining support from the federal government, which filed a brief and argued for the entertainment industry before the court.

Having the United States come in on the industry's side was no small accomplishment, Verrilli says. "That was really due to the lawyers at the RIAA and MPAA. They did a phenomenal job in knowing how to be persuasive with the right government officials to make our case—forcefully and powerfully—about why it was in the public interest for our view of the law to be adopted. (Their work) advanced our prospects by a huge amount."

Before reaching the Supreme Court, the case was principally handled by Mitchell Silberberg & Knupp's Russell Frackman, Steven Fabrizio and George Borkowski for the labels and by Williams & Connolly's David Kendall and Thomas Hentorf for the movie studios. O'Melveny & Myers' Robert Schwartz and Drew Breuder represented Warner Bros. Entertainment and New Line Cinema. Their input for the Supreme Court brief was critical, Verrilli says.

Publishers and songwriters filed a separate brief, represented by Paul, Weiss, Rifkind, Wharton & Garrison's Carey Ramos, Allyn Snyott, Theodore Cheng and Brian Urbanbo, and by Davis Wright Tremdale's Kelli Sager, Andrew Thomas and Jeffrey Blum.

Verrilli says his firm, Jenner & Block, became more significantly involved when the parties decided to seek Supreme Court review. Believing this to be a case of great importance, the firm assembled a team of partners who focus on appellate work andcopyright—Verrilli, Ian Gershengorn, William Hohengarten, Tom Perrelli, Matt Oppenheim and Fabrizio (who had left Mitchell Silberberg)—plus several associates, including Kathleen Hartnett and Brian Hauck.

Kirkland & Ellis' Kenneth Starr, a former judge and former U.S. solicitor general, was added as co-counsel to lend "very helpful guidance on how to position the case to maximize the chance for success," Verrilli says. "Once review was granted, [he advised on] how best to litigate the case in order to get our five votes (to win a majority)." Attorneys Steven Engel and Susan Engel assisted.

Many of the parties' in-house legal teams also played active roles.

Once assembled, the lawyers spent a lot of time analyzing, discussing strategy, researching, drafting briefs and then redrafting briefs to present the best arguments. They circulated briefs, which often included comments from RIAA and MPAA lawyers, and then followed up with conference calls, working through everyone's notes.

"We would have very frequent conference calls," Verrilli says. "It really was amazing. I would sit there during these conference calls and listen. There were so many good ideas that I felt like my job was to absorb all of them and then find a way to bring them together into a coherent whole—there was just so much talent working on this. It was such a positive process."

One lawyer would pick up something in one paragraph that needed to be fixed, Verrilli recalls, and then another would pick up on something else or refocus an argument.

"There was so much sustained attention by so many good lawyers," he adds. "We were fine-tuning every paragraph to get the argument exactly where it should be, which is more important in the Supreme Court than anywhere else."

He says that the work of the in-house lawyers was particularly impressive. "They were up until two or three in the morning reading drafts. They showed phenomenal commitment and extraordinary intelligence and insight. This was truly a team effort with a fantastic team."

The case is still pending in the District Court in Los Angeles over issues that were not before the Supreme Court. 

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Mattel Introduces Its Latest Line Of Celebrity Barbies

Girls just want to have fun. And it makes no difference if the girl in question is real or made out of plastic. This month, Mattel debuts a handful of familiar faces in its ever-growing line of celebrity Barbie dolls: country music artists Martina McBride and LeAnn Rimes, R&B/pop trio Destiny's Child, "I Love Lucy" era Lucille Ball (the line's ninth "Lucy" doll) and Disney star Raven-Symone.

The philosophy behind selecting celebrities for their Barbie close-up is simple, Mattel senior marketing manager Elizabeth Gramp says: "We like to partner with the No. 1 person in his or her category." While some of the celebrity choices are geared toward young girls (Symone, for example), others like McBride and Ball have "cross-generational appeal."

And with Destiny's Child's recent breakup announcement, expect this trio of dolls to become major collectors' items. The first celebrity Barbie doll—Twigs—appeared in the '60s. The 2001 Cher doll remains the best seller in the Barbie line, with "tens of thousands of units sold," according to Gramp. Through the years, the retail price for each celebrity Barbie doll has ranged between $35 and $50.

The dolls debuting this month, in stores until the end of the year, have a suggested retail price of $19.99.

Mattel VP of entertainment licensing Holly Stein works with the artists' management and other representatives in negotiating licensing and royalty fees for each doll.

For Mattel, securing artists like Symone and the members of Destiny's Child—as well as Hilary Duff for its Fashion Fever line of Barbie dolls—reinforces its relevance in the youth marketplace. The selected artists, conversely, receive licensing revenue as well as promotional juice.

DRESS YOU UP: Celebrity licensing was a key topic June 21-23 at the 25th annual International Licensing and Merchandising Conference and Exposition.

The extravaganza at the Jacob K. Javits Convention Center in New York included a panel titled "Image Building in Fashion and Celebrity Licensing." The session was moderated by Ed Foy, CEO of eFashionSolutions, which manages online operations for numerous fashion brands.

Foy's panelists—Chip Rosen, VP of licensing and international at Sweetface Fashion (ILO by Jennifer Lopez); Carol Butler, director of worldwide licensing for Elvis Presley Enterprises; and Bernt Ullmann, president of Phat Fashions—shared their stories of living life in the fast-paced world of celebrity-backed products.

Those in the audience learned of licensing highs (the 4-year-old ILO has 11 different product categories, with distribution partners around the world and a retail store in Moscow) as well as lows (the Elvis Presley clothing line was not well-received when introduced in February, so the company is relaunching the line in August at apparel trade show Fashion Magic in Las Vegas).

Early last year, apparel giant Kellwood bought Pat Fashions. With 19 domestic and six international licensees—and five deals pending—the company's annual volume translates to $750 million at retail, Ullmann said.

The panelists stressed the importance of remaining relevant to the coveted youth audience.

And when it comes time for a licensor to partner with a celebrity, Ullmann noted, it is important that both parties share a vision. "You want the most credible proposal—one that goes beyond money," he added. "Any successful property is driven by brand equity and integrity."

EXPRESS YOURSELF: Hot denim brand Rock & Republic, in association with Victoria Beckham's denim line, is taking its in-your-face fashion show to Paris, Milan, London, Madrid and Tokyo in the fall. Half live rock show, half catwalk excitement, R&R fashion presentations are more event than (traditional) fashion show.

R&R chief designer/CEO Michael Ball will introduce a Rock Events division next spring with a "corporate music festival," in Los Angeles. Think Coachella (on a smaller scale), but with tastemakers from the worlds of film, music, advertising and fashion. Rock Events, Ball says, will "push music and Rock & Republic even closer together."

A WIN-WIN: Uber-cool British fashion house Ben Sherman, in association with Filter magazine, has issued the fourth volume in its tastemaking promotional CD series. Featuring new music from Beck, Oasis, Louis XIV, New Order, Bloc Party, Fischerspooner and others, "Volume 04" is fast becoming our '05 summer soundtrack.

The disc—which has a production run of 10,000—is given away with Ben Sherman purchases (benshermanusa.com), at various in-store events and at apparel trade shows like the upcoming Magic in Las Vegas. From where we sit, this is one of those win-win associations for band and brand.

ALL FIRED UP: Four years ago, Aerosmith founding member (and longtime fan of spicy food) Joe Perry contacted Boston-based company Ashley Foods about creating his own line of hot sauces. Perry's fiery line, Rock Your World, debuted the following year with a sauce called Boneyard Brew. Last year, it added Mango-Peach Tango sauce to its lineup.

Both flavorful sauces are up for awards at the National Assn. for the Specialty Food Trade's Fancy Foods Show July 10-12 at the Jacob K. Javits Center in New York. Perry's son, Rock Your World CEO Aaron Hirsch, will be manning the company's booth—with a little help from his dad. Between signing autographs, perhaps Perry will pick up his guitar and perform a song or two from his recently released self-titled Columbia full-length. Now that would be hot.

The newest celebrity Barbie series includes Martina McBride.
Spanish Labels Clamor For Anti-Piracy Action

MADRID—Rampant piracy is destroying Spain’s music industry.

That was the stark message delivered here June 23 by global record industry leaders and their local counterparts, gathered for the presentation of the International Federation of the Phonographic Industry’s annual commercial piracy report.

Spain is the only territory on the IFPI’s two key “top 10” lists: it is the world’s ninth-biggest market in retail value and one of the 10 worst affected by piracy.

“It’s an enormous paradox that Spain is the ninth-biggest market yet has a street-piracy level that does not exist in any other civilized country,” EMI Music Spain president Manolo Diaz says.

Universal Music Spain president Marcelo Castello Branco says the IFPI has identified Spain “as Europe’s piracy paradise.”

He calls Spanish piracy “a public calamity—a total disgrace in a country with such an important cultural tradition.”

The presentation of the IFPI report took place outside London for the first time. IFPI chairman/CEO John Kennedy said Madrid was chosen “because the situation in Spain is critical.”

According to local IFPI affiliate Promusicae, Spain’s physical-piracy rate is 24%. The body estimates that 240 million songs were illegally downloaded in Spain during 2004.

IFPI figures show that the volume of Spain’s recorded-music market fell from 80.2 million units in 2001 to 38.4 million in 2004, a 52.6% drop.

Kennedy and other senior executives at the presentation criticized the Spanish government for failing to enforce a promised anti-piracy plan. “Good words are not enough, and we demand effective implementation of this plan,” Kennedy said.

Culture Minister Carmen Calvo presented a draft plan to industry leaders Dec. 29, 2004, and asked for feedback (Billboard, Jan. 22). In late April, she confirmed that it had been adopted as policy by Spain’s cabinet and would be treated “as a matter of urgency” (Billboard, May 7). Calvo was to have presided over the June 23 presentation but instead opted to attend parliament to take part in a vote.

Kennedy said the event had been timed to fit into Calvo’s calendar and ensure her attendance. He added that the IFPI is “very concerned that piracy could destroy the Spanish music industry.”

Spain’s presence on the “10 worst” list is “frightening,” Kennedy said. “If the Spanish government enforced existing legislation and implemented its plan, the situation would be very different.”

In a written response to Billboard’s questions, the Culture Ministry stressed that the anti-piracy plan involves 11 ministries and implementation is a slow process. But it says several steps are under way:

• A government anti-piracy commission is being set up.
• A co-operation treaty between central and local government will be signed within the next few weeks.
• A working party of intellectual-property rights bodies and new technology/communications companies is drafting a self-regulation pact.
• A national public awareness campaign will launch this fall.
• The Justice Ministry is preparing piracy training for judges and prosecutors.
• The Interior Ministry is studying the coordination of national and local police.

Several universities are carrying out economic analyses of piracy, the ministry says, and a “macro-statistical study” of the problem will be carried out in 2006.

Promusicae president Antonio Guisasola says the plan may be ready for implementation, but “we are running out of time.” He says while street piracy’s high visibility illuminates the physical-piracy problem, illegal file-sharing and Internet piracy will soon be Spain’s main concern.

“The 240 million [illegal] downloads last year will probably double to 500 million this year,” Guisasola says.

At the presentation, Guisasola said enforcement of existing legislation remains a problem. “Nearly 3,000 people were arrested in Spain in 2003 in connection with piracy offenses,” he said. That represents “25% of the world total of 12,000. But only 50 of those people were actually convicted.”

London-based Universal Music International president Jorgen Larsen said that piracy’s financial effects curtail labels’ investment in local repertoire. He said Universal Spain’s domestic roster is half the size it was in 2000 (Larsen retired July 1).

Retailers agree that piracy is hurting their business. Pedro García is head of music and DVD sales at 226-store El Corte Inglés, which claims a 25%-30% music market share. He says falling music sales have forced the department-store chain to reduce music’s floor space and catalog depth. “We have (also) had to transfer music sections from traffic-dense ground floors to higher floors,” he says.

“I don’t know whether to be ashamed or hopeful that IFPI chose Madrid to present its report,” adds Javier López, music sales director at FNAC’s Madrid flagship store. “The piracy situation here is odious.”
LONDON—The fast-growing mobile entertainment industry needs to get its act together on content and pricing—and learn to work in harmony.

Those were the key themes at the fifth international Mobile Entertainment Market June 13-16 at the Earls Court exhibition hall here. Speakers from around the world agreed that the public's seemingly insatiable demand for mobile music and other content will drive the industry to find profitable business models.

But the business must "get beyond the 'repurposing' of tracks, create original content and come up with dynamic pricing models," warned Ted Cohen, Los Angeles-based senior VP of digital development and distribution at EMI Music.

Cohen spoke during a debate billed with the question, "What is the market telling us about which routes to market are really making money?"

During the discussion, Cohen insisted that master ringtones and video tones—music videos that play to signal an incoming call—will dominate in the long term. But he warned that customers are confused by mobile operators' habit of bundling similar content in too many packages at varying prices.

Cohen tells Billboard such practices can also affect negotiations for revenue shares. "We have standard terms and we treat all our partners equally," he says. "Although there are pressures, there are also trade-offs that get us to the same place in the end."

Peter Cowley, director of interactive media at TV production company Endemol U.K., also attended MEM. He argues that pricing issues can hinder the development of original content.

"Video has only just emerged as a content product for mobile," he says, "but we are very frustrated. There is no harmonization in the price points offered by the different operators."

Cowley acknowledges that antitrust legislation prevents mobile operators from working together on price points. But he adds that the industry must find ways of harmonizing pricing. "They need to set standards and make it easier for the customer."

Executives from outside the music industry agreed with the need for consensus on business models. Mahi de Silva, senior VP/GM for Internet infrastructure and security company VeriSign, called for greater collaboration among all sectors to pin down profit-making concepts. He spoke during a presentation on business models.

The rapid development of the mobile sector makes it difficult to collect reliable data on profitable revenue sources and effective pricing. However, de Silva predicted that mobile entertainment will account for 11% of total wireless usage internationally in 2009, compared with 5% in 2004.

"Anyone who tries to do any of this without cooperating with others will cause problems," he said.

One factor hampering such cooperation is the disparate development of the mobile markets in various territories.

Ed Kershaw, London-based head of music at mobile phone operator Vodafone, noted that the growth of master ringtones sales in some markets is surpassing that of polyphonic ringtones, although the prices for the latter are holding up.

In the United Kingdom, sales of all ringtones by Italian content developer Buongiorno Vittaminik grew 200% in the first few months of this year, according to Luca Pagano, the company's VP for the United Kingdom. However, he predicted that polyphonic ringtones will continue to outstrip master ringtones, because the quality of "true tones" sound is still a bit of a problem."

Kershaw argued that other new formats like ringback tones (music or other content played while callers wait) take time to generate income in certain territories.

"Mobile customers in the United Kingdom still need to get used to that idea," he noted. In contrast, one leading Greek mobile operator, Cosmote, reported that its ringback tones service, Calling Tunes, accounts for 6% of its domestic mobile-content business less than five months after its launch.

Polina Vazeou, manager for voice and data value-added service at Cosmote, told delegates the company achieved its success by targeting appropriate repertoire to customers aged 15 to 35 and charging affordable rates—in its case, 0.30 euros (36 cents) per minute of network airtime.

The speedy growth in the mobile music market is reflected in the increase in MEM's size since its launch in 2001, when it attracted 12 exhibitors and 200 delegates. This year's event drew 66 exhibitors and 1,100 delegates.

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**World Music's Next Crossover?**

LONDON—A new album by a Malian husband-and-wife duo, Amadou & Mariam, is the latest world music project being marketed to a mainstream audience.

**10K**

U.K. sales of 'Dimanche à Bamako' in its first 10 days of release, according to Baceous Music

Since the late 1990s, when American musician Ry Cooder's collaboration with Cuba's Buena Vista Social Club won Grammy Awards and sold 7 million albums, executives working with world music have sought a record with similar crossover potential.

Emmanuel de Buretel, former president of EMI Continental Europe, believes he has found that album with Amadou & Mariam's "Dimanche à Bamako."

The record is the first release on de Buretel's Paris-based label, Because Music, which is distributed in France by Wagram and by Warner Music in the rest of the world. The album was licensed for the world from Paris-based label All Other.

"Buena Vista became the ultimate coffee-table album," de Buretel says, "and this record has the same feel to me. It's not 'world music.' It's a record any rock'n'roll fan would enjoy."

The album combines the duo's West African roots music with pop production from Virgin France artist Manu Chao. The former frontman of French alternative rock/roots act Mano Negra, Chao has shipped more than 6 million units internationally of his two solo albums, according to the label.

The Chao connection should aid sales outside France, says Philippe Morgan, London-based world music buyer for HMV U.K. & Ireland. His involvement has given Amadou & Mariam "more of a commercial edge," she says.

"Amadou & Mariam have been touted as the next big thing for quite a long time," Morgan notes. "It has just been a question of breaking an album here, rather than on mainland Europe, where they've been established for ages."

HMV is stocking the album in all 200 of its stores, she says.

De Buretel says "Dimanche à Bamako" has shipped almost 200,000 units in France since its November 2004 release. It expects global sales to exceed 500,000 units by year's end.

"It's going to be a very long-term album," de Buretel says. "They're going to be touring in all territories and it's just going to carry on growing."

"Dimanche à Bamako" was issued in most European markets in May. In the United Kingdom, where it arrived June 6, Because Music claims 10,000 sales in its first 10 days. None-such will release the album in the United States in late August.

De Buretel says the French success has been built around concerted media campaigns, a positive approach to digital distribution and a strong presence at retail.

The set won best reggae/ragga/world album at the French record industry's annual Victoires de la Musique awards in March and climbed to the top 20 of the IFOP/Tite Live chart following a live telecast of the awards show.

More domestic TV exposure is guaranteed in the coming months following a promotion deal struck with France 2.

In the United Kingdom, the duo appeared June 17 on BBC TV's popular and influential weekly music show "Later," hosted by Joools Holland.

"Because of 'Later,' we racked the album at the front of our larger stores," Morgan says.

"An appearance by any world music artist on the show always engenders a lot of interest in that act and in the genre."

The label's U.K. marketing has been "brilliant," Morgan adds. "They've been getting all the right reviews in all the right places. That really is what drives this kind of album."

The current attention represents a spectacular turnaround for Amadou & Mariam, who were discovered by Senegalese duo Baobab and singer Mariam Doumbia. The visually impaired couple met in 1977 at a school for the blind in Bamako, Mali, and

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Japanese Labels Accused Of ‘Chaku-uta’ Cheating

TOKYO—The Japanese government’s Fair Trade Commission has outlined its case against four leading Japanese labels it accuses of monopolizing master ringtone distribution.

Representatives of Sony Music Entertainment (Japan), Avex, Universal Music K.K. and Victor Entertainment attended a June 22 hearing at the FTC’s office here. In a statement presented at the hearing, the FTC accused the companies of trying to prevent competitive pricing for master ringtones—known in Japan as chaku-uta.

The commission said the labels, along with Toshiba-EMI (which is no longer involved in the case), had a “shared understanding” that they would license recordings for use as master ringtones exclusively to Label Mobile, a Tokyo-based company they jointly own.

“Based on this shared understanding, the five record companies consistently refused authorization of use of their master rights,” the FTC said, “and limited themselves to offering an ‘affiliate’ position to other master ringtone providers only if the request was made by a provider who met certain standards, such as an ongoing business relationship.”

As a result, the FTC said, almost no other chaku-uta providers had managed to gain access to any of the master ringtones held by the five companies.

Industry estimates suggest there are more than 150 master ringtone distribution companies in Japan.

The FTC says the labels’ behavior constitutes “unfair trading practices” under the terms of Section 19 of Japan’s Anti-Monopoly Law.

A further hearing is scheduled for Aug. 31. Insiders expect the four labels to use it to assert their right to license their master recordings as they see fit and to contest the FTC’s allegations of collusion.

The regulator ruled March 24 that the four companies, plus Toshiba-EMI, had violated Section 19 by consigning the provision of master ringtones exclusively to Label Mobile.

The labels were given until April 4 to make the following concessions:

• Grant permission to other master ringtone vendors to use their masters.
• State publicly that they will not conspire to refuse access to their masters to other companies.
• Make independent decisions concerning the licensing of their masters.

Toshiba-EMI announced April 18 that it would comply with the commission’s demands, but the other four labels refused to comply and denied the FTC’s accusations.

A Universal Music K.K. representative says the company continues to reject the FTC’s charges. “We do use Label Mobile as an online retail site for our master ringtones, but we do not license our master rights to Label Mobile as the FTC alleges. Our master ringtones, like our packaged CDs, are sold as is.”

The report continued...
The traditional Tuesday retail release for albums in the United States has gone from a celebration to a formality, pushing some chains to find new ways of keeping it special.

In an era in which albums from major and indie acts—be it System of a Down, Weezer, Spoon or Common—are available online sometimes months before the official on-sale date, retailers say the Monday midnight sale has effectively been killed, and the Tuesday release day has lost some of its luster.

“I love streaming, and I love preelease knowledge,” says Eric Levin, owner of Atlanta-based retailer Criminal Records and leader of indie retail coalition the Assn. of Independent Media Stores. “I’m into it, but it’s not going to create a first-week fervor. There is not as much excitement about the release of a record as there used to be. There are a number of reasons, but music is sadly not a motivating factor in people’s lives.”

Few outlets hold midnight sales to hype new releases. “You can only make a buck or two on new releases anyway,” explains Ross Hawson, CEO of Owings Mills, Md.-based Record & Tape Traders. “So to pay four employees per store, you really need to be selling a bunch of CDs to break even. We would need two or three major releases to even consider it.”

Mike Tausig, retail director for Tower Records’ outlets in the San Francisco Bay Area, says the June 7 release of Coldplay and the White Stripes inspired the kind of midnight-sale turnout his stores have not seen in years. “The other thing you have to look at is just the sheer number of releases that come out today,” he says. “We have 30,000 SKUs per year, and even pretty recently there wasn’t that kind of market saturation. So it’s really only when a Coldplay or a U2 comes out that it’s like the days of old.”

Smaller stores count on events or value-added merchandise to move units at a midnight sale or on a Tuesday. Doyle Davis, who runs Grimey’s New & Preloved Music in Nashville, recently staged a midnight sale for the Flaming Lips DVD “The Fearless Freaks” (Shout Factory). The store hosted a late-night screening of the film, and Davis says these kinds of happenings are the surest way to create release-day excitement.

Before getting into retail, he recalls, “I went to the record store every new-release day, even if I didn’t buy anything or there wasn’t anything coming out that was super-exciting about it. I just wanted to know all that I should know about that. Was before you could go online and see all the release information and hear clips. Now I think it can still be a magical day, but everyone knows what’s coming out.”

Indeed, with the Tuesday release date no longer offering a grand unveiling of new music, it has become essential for labels to give first-day buyers a little something extra. Matt Vaughan, who runs Easy Street Records in Seattle, says value-added products—like a free T-shirt or a limited-edition EP— reward first-day buyers and help his store compete with the low pricing of chains. His store had 60 limited edition 7-inch releases to give out with the new White Stripes album, and all of them were gone after its midnight sale.

Record & Tape Traders’ Hawson believes value-adds have also brought about an increase in pre-orders. “We’ve noticed that people are really starting to look for limited editions in the first week,” he says.

Bryan Everitt, director of music purchasing at Hastings Entertainment in Amarillo, Texas, says the availability of albums online prior to release has done little to change buyers’ expectations as to when albums will be made available in stores.

“As long as labels are going to release some things on a Friday, and as long as some things are getting downloaded weeks before, some people have been arguing that street dates should be ignored,” he says. “We’ve conditioned the music lover that music comes out on Tuesday. I think changing street dates would only serve to confuse people.”

Despite the prevalence of downloading, Everitt continues, “people are still coming out on a Tuesday, and that thrills me.”
Ghostly’s Online Art
Label Sells CD Packaging To Accompany Downloads

As digital sales became a larger part of Ghostly International's business, label head Sam Valenti worried that its album art would be forgotten. So, last month the Ann Arbor, Mich.-based imprint began selling Digipaks on its Web site for $2.50 apiece, hoping to appeal to those who purchased its albums via download.

“Our company has a reputation, to some degree, of being a package-driven or art-driven company,” Valenti says. “We work with a lot of artists and designers, and we wanted to keep that function of the business alive while not dragging our feet. Digital distribution is a very real idea, and this is a reaction to what is happening.”

The electronic-leaning label currently is selling Digipaks for four albums, including releases from Matthew Dear, Dabroye and Midwest Product. Valenti says the reaction has been “modest” thus far, but he hopes eventually to sell Digipaks, complete with downloadable CD labels, for all Ghostly releases.

“It’s not a huge profit-maker,” he says. “It’s inventory we already have and paid for, and it’s not a profit agenda.”

Valenti says the label will not make the Digipaks available until a few months after an album’s release.

Digital sales will be about 25% of Ghostly’s business by year’s end, Valenti estimates. He acknowledges that those who illegally download an album will now have access to the full CD package for just $2.50, but he believes the Digipaks will better prepare his label for the burgeoning online market.

“It’s obvious some people have taken our music for free off peer-to-peer sites,” Valenti says. “That’s not a mystery, especially because we’re associated with electronic music, where fans are pretty computer-savvy. It isn’t difficult if you want our music for free. We’re not trying to pretend the genie is still in the bottle. We’re just accepting this is the situation, and if you care enough to buy the Digipak and pay shipping on it, we’re going to assume you care about our artists and our label. This is a goodwill thing.”


“We’ve been with ADA for a long time, and I think we both got set in our ways,” Bloodshot co-owner Rob Miller says. “Marriages come to an end. It’s not acrimonious.”

Ryko has a large roster of roots-based labels, including Smithsonian Folkways, Alligator Records, Rebel Records and Oh Boy. Yet Miller says this had little bearing on the choice to sign with Ryko.

“It was probably an anti-factor in our decision,” he says. “ADA picked us up seven or eight years ago with a specific opinion of us in mind. When we met with Ryko, I was really impressed with the knowledge of our catalog and the nontraditional [marketing] ideas they were throwing out. They really wanted to tailor marketing plans toward specific artists rather than apply a blanket approach.”

The Bloodshot deal takes effect July 11 and will include catalog and future releases. Immediately on tap for the label, which recently signed the Detroit Cobras, is a Waco Brothers album, “Freedom & Weep,” due Aug. 16.
Britain's Assn. of Independent Music landed in New York June 28 with the mission of helping U.K. labels make inroads in the U.S. market.

The trade group capped its first day of meetings with a reception at the British consul-general's residence. Speaking at the event, Sir Phillip Thomas, the consul-general in New York and the director-general of the U.K. Trade and Investment agency in the United States, said the British government is eager to "help the [U.K.] music industry, particularly the independent labels, have a renaissance in the U.S."

He was followed by AIM CEO Alison Wenham, who said that about five years ago, "real alarm bells were sounding that served as a wake-up call" for the British music industry. At that time, U.K.-based labels had only about a 0.01% share of the top 100 titles on The Billboard 200, a huge drop from the '60s, '70s and '80s, when British acts were a force to be reckoned with in the United States.

"We weren't doing anything wrong," Wenham said, "but we weren't doing anything right [either]. We had to shake off the complacency.

She said AIM's goal is for U.K. labels to have a double-figure market share stateside in a couple of years.

The next day began with Newbury Comics CEO Mike Dreese briefing the Brits on the U.S. retail scene. He noted that the rise of mass merchants caused turmoil for independents and regional chains in all sectors, not just music.

The mass merchants, he explained, "brought capital, branding and, most importantly, information systems to bear—which, combined with logistical scale, allowed a rapid changeover in the U.S. retail landscape."

Regional chains, which he described as living in the past—more attuned to the major labels' priorities than their customers' needs—"were decimated."

Since mass merchants began to dominate U.S. music retail, Dreese added, the customer has focused on price and no longer cares about service—or at the very least, is not willing to pay for it.

Meanwhile, the Internet has been a "huge distraction, a money pit and brain drain," he said. Newbury Comics spent almost $1 million trying to compete on the Web before pulling the plug, while CDNow investors lost $240 million.

 Illegal file-sharing services, "combined with stagnant content and an increasingly bland radio and concert promotion environment, created a perfect storm where only the strongest specialist survived," Dreese said.

The resulting massive consolidation, through bankruptcies or forced marriages, was financed by vendor concessions, he added.

Some indie retailers could not survive once the original Napster first appeared, Dreese said. "Napster blew away the bootleg marketing upon which many independents were dependent. Who would buy a live album in a store when that concert and so many others are available on the Internet?"

But the independent stores that remain are fairly healthy when organized into coalitions.

Meanwhile, Dreese said, "we are just now seeing the full effects of the mass merchants' entry into the Canadian specialty market.

BARN MUSIC: Ed Franke, the new senior VP of sales at Koch Records, recently stepped out of the merchandising trenches to executive-produce a compilation CD for one of his favorite places, the Boardy Barn.

For those of you who are not from the New York area, the Boardy Barn is a 35-year-old party palace in Hampton Bays on Long Island. Around 2,000-3,000 adults revert to their college days (or so I've been told) during Boardy Barn's Sunday-afternoon shindigs, dancing and singing along to DJ's who play the Northeast equivalent of beach music.

To celebrate the Boardy Barn, Franke and its co-owners, Tony Galgano and Mickey Shields, came up with the idea of a compilation CD. Fortunately, Franke was able to draw upon Koch associates like Dave Nives and Bill Crowley to help put together "Happy Days: The Only Official & Authorized Boardy Barn CD."

Koch is releasing the album along with Beach Bum Records.

Franke says he manufactured 5,000 copies. Since the album is meant to capitalize on the nostalgia of Boardy Barn visitors, he gave one away exclusive to Town World Entertainment, which has the most record stores on Long Island. The album will also be available at the Boardy Barn and through its Web site.

Putting together a compilation album is not as easy as it seems, Franke learned. "There are some staple songs that have been played at the Boardy Barn, every Sunday for 35 years that I had to have on the album," he says. "Of course, I wanted to do something legal and by the book."

The process of licensing the needed songs dragged on for five years, and in the end, more than half the tracks proved un-obtainable.

So he hired musicians to record cover versions of the Boardy Barn staples—and even had some of them taped there.

"I didn't want to deceive the consumer," Franke says. "I want them to know exactly what they are getting."

The album credits identify such tracks as "The Good, the Bad and the Ugly," "Wipe Out," "American Pie," "Dueling Banjos," "Tequila" and "Sweet Caroline" as newly recorded covers.

But the Koch staff did land original versions of such favorites as the Foundations' "Build Me Up Buttercup," Clarence Carter's "Strokin," Violent Femmes' "Blister in the Sun," the Charlie Daniels Band's "The Devil Went Down to Georgia," the Kinks' "Come Dancing" and Kate Smith's "God Bless America."
Ameriquest Lends Stones Tour Support

The Rolling Stones have been in the tour sponsorship game from the trend’s infancy right through the band’s upcoming Ameriquest-sponsored On Stage tour.

Jay Coleman, founder and CEO of Entertainment Marketing & Communications International, has been involved in putting together the bulk of the Stones’ landmark tour sponsorship deals.

Coleman’s association with the touring industry dates back to the mid-1970s when his company Rockbillik linked bands and sponsors via free concert programs. Tour sponsorships developed from that humble starting point.

“When I first started, if the CEO liked the band and he could bring a few customers backstage to take a picture, sometimes that was enough,” Coleman says. “Today, it’s much more sophisticated. Companies are looking for a real return on investment.”

Coleman says Ameriquest Mortgage’s sponsorship of the Stones upcoming On Stage tour, which begins in August, is a highly integrated campaign. “It has advertising, event marketing, and you’ll see different PR, promotion and direct mail components,” he says. “This has a lot of touchpoints with the consumer, and each one of these cross-pollinates very well.”

When Jovan sponsored the Stones’ Tattoo You trek in 1981, such a deal was foreign to the touring industry. The Stones were prepping to tour for late promoter Bill Graham, and were looking for a way to defray costs of an elaborate production. “They wanted new revenue streams,” Coleman recalls.

A $1 million deal with Schlitz beer fell through at the last minute. Then fragrance company Jovan stepped up with $500,000 and became the sponsor of the 1981 tour.

“While some music purists cried sellout, Coleman says the Stones never batted an eye. “I think the Rolling Stones looked at it as, ’We’re not endorsing things behind this tour and they will be supporting it with millions of dollars in television advertising.’”

But what the deal really did was put the concept on the map. Tour sponsorships are now commonplace, and since the Stones began touring with producer Michael Cohl in 1989, their tours have been sponsored by such companies as Volkswagen, Tommy Hilfiger, Budweiser, Sprint, AT&T Wireless and T-Mobile. And each deal has been a marketing and cultural touchstone.

WELCOME TO MUSIC

Ameriquest first made a big splash in the music world with the sponsorship of Paul McCartney’s halftime show at the 2005 Super Bowl, and wanted to continue that momentum, Coleman says.

The Ameriquest/Stones deal links the World’s Greatest Rock and Roll Band with a company that represents that bastion of American adulthood, homeownership. The Stones in 2005 appeal to that “sweet spot” demographic of 35-54 that Ameriquest wants to reach.

“If one judges a brand by the company they keep, standing next to the Rolling Stones is a great place to be for Ameriquest,” Coleman says.

Though it is worth an estimated $4 million (which Coleman would not confirm), the Ameriquest deal is even more valuable than the cash to the Stones. “Ameriquest will be doing some really exciting things for the Stones,” Coleman says.

HOW TO QUANTIFY

Coleman says Ameriquest’s marketing goal is fairly simple. “Primarily, what they want to achieve with the Rolling Stones is brand profile,” he says. “A lot of their communication is through direct mail. If you’ve heard of a company and you like their advertising and the things they’re involved with, you’ll be more apt to open [the mail] and see what it’s all about.”

From the Stones perspective, “we were looking for a sponsor who will not just write a check for the sponsorship fee, but who will really activate the relationship,” Coleman notes. “It’s only meaningful if you spend millions of dollars to tell people what you’re doing.”

Coleman says companies often invest two to three times what they spend in rights fees into an activation budget. And, he says, touring can deliver the marketing goods at a time when traditional advertising avenues have become challenging for a lot of brands.

“Increasingly [traditional advertising] is more expensive and delivering less people,” he says. “Today, more than ever, advertisers are more receptive to all kinds of communication and sponsorships. Event marketing has grown by leaps and bounds and music is just a piece of the puzzle. Companies are looking to put their brands in places where they’ll get noticed and recognized.”

Source: www.americanradiohistory.com
Intonation Festival

Mike Reed has never booked a major concert before. Now he finds himself the architect of the Intonation Music Festival, a two-day affair at Union Park on Chicago’s West Side.

The event, slated for July 16-17, is largely a celebration of today’s vibrant independent community, featuring performan

The idea for Intonation took off after Reed approached Chicago’s indie-rock news site pitchforkmedia.com, which boasts about 120,000 daily readers, to present the fest.

“They got in touch with us and presented the idea, and at the same time we had been tooling around the idea of doing something that would get the city involved,” says Chris Kasket, advertising director at Pitchfork Media. “We’ve been doing the site by ourselves and flying under the radar for so long, and these guys were pretty like-minded and weren’t looking to do any of the things we were scared of.”

Early on, Reed approached the Chicago Park District and its fund-raising arm, the Parkways Foundation, and pitched Intonation as a sort of benefit concert. The city has long been reticent to stage large musical happenings geared toward a younger crowd in its parks, having mixed performances by the Smashing Pumpkins in 1998 and the Other Ones in 2002.

Last summer, however, the city welcomed an electronic music festival in Grant Park, the site of this year’s Lollapalooza. It also just opened the Charter One Pavilion at Northerly Island, a new lakefront venue designed to raise about $800,000 annually for the Chicago Park District.

Tim Mitchell, the Chicago Park District’s general superintendent/CEO, says Lollapalooza should bring in an additional $400,000. While Intonation will not bring in as much revenue — tickets are modestly priced at $15 per day, with a two-day pass for $22 — Mitchell says he reached an agreement with Reed in exchange for his help in staging future events in the city’s parks.

“Lollapalooza was about trying to get money,” he says. “This one is more for us to get the benefit of them staging additional events in the parks. We’re looking for partners, whether it’s music or various foundations.”

Reed says Intonation will also feature a record and craft fair, and perhaps a children’s museum. While the site can accommodate nearly 10,000 per day, according to Reed, he plans to host a smaller number to ensure comfort level and the safety of the park.

“We’re not greedy people,” he says. “We’re trying to do good things for the community.”

**BOXSCORE**

<table>
<thead>
<tr>
<th>ARTIST(S)</th>
<th>GROSS/TICKET PRICE</th>
<th>ATTENDANCE</th>
<th>PROMOTER</th>
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</thead>
<tbody>
<tr>
<td>U2, Doves, Idlewild, Athlete, Ash</td>
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<td>17,794</td>
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For more boxscores go to: www.americanradiohistory.com
A lot of those pierced, tattooed folks who were going to Lollapalooza a decade ago are now parents, and don’t let that be a scary thought. Lollapalooza 2005 producers Capital Sports Entertainment, along with Lolla founder Perry Farrell and HYLo Entertainment, have added a children’s component to the July 23-24 festival at Chicago’s Grant Park, called, naturally, Kidzapalooza.

HYLo president Tor Hyams says Kidzapalooza became possible when CSE set about rebranding Lolla into a “more family-friendly environment, where parents and kids can come together and enjoy a completely absorbing music experience.” Hyams and Farrell partnered on Kidza after Hyams produced the 2004 Disney release “A World of Happiness,” which featured a duet between Farrell and Deborah Harry. “My passion for the kids’ space is pretty great and extremely sincere and important to me,” Hyams says. “I pitched Perry, ‘I bet everybody who grew up coming to Lollapalooza actually now have kids. He certainly does, he has three kids of his own. So I thought, doesn’t it make sense to have Kidzapalooza? So kids don’t have to feel alienated from their parents because their parents are going to see this cool music that kids can’t be a part of.’

Access to Kidzapalooza will be included with Lolla tickets and will feature family-oriented musicians, performers and DJs, as well as games, interactive activities, storytelling, an instrument “petting zoo” and other attractions. Performers include Gwendolyn & the Good Time Gang, the Candy Band, Daddy a GoGo, Ella Jenkins, the Quest Theater Ensemble, John Youst and special guest appearances by the main festival’s acts including Farrell.

Kids 10 and under get into the festival free, if accompanied by an adult. “Given the fact that the whole ‘palooza’ concept has been this kind of fantastical, circus-like festival, this just makes total sense,” Hyams says.

He adds that there are plans to roll out Kidzapalooza as a national tour next year, either before or after Lollapalooza dates on a potential Lolla tour.

TP ON TP: The upcoming Tom Petty bio “Conversations With Tom Petty,” due in November on Omnibus Press, holds some intriguing insights into the artist’s view toward touring. Compiled from a series of interviews with Petty by songwriter/journalist Paul Zollo, Petty asserts first and foremost that he and the Heartbreakers have always been a touring band, not just Petty and his sidemen.

The book reveals some fascinating facts for Petty heads. For example, he despises meet-and-greets at concerts. “Record companies hate it because I don’t give people, Petty tells Zollo. “I’ve heard I’m aloof or arrogant. But I’m not. My brain won’t deal with that. I can’t deal with people before the show or after.”

Petty also recalls a March 1990 show at the Forum in Los Angeles during the Full Moon Fever tour when he was joined onstage at the encore by Bob Dylan and Bruce Springsteen. With all three onstage at once along with the Heartbreakers, the group played the Animals’ “I’m Crying,” Creedence Clearwater Revival’s “Travelin’ Band” and Dylan’s “Leopard-Skin Pillbox Hat.”

In recalling the show, Petty says, “Damn, that must have been a real treat for the audience.” Well, I was at that show and I have to tell you, Mr. Petty, that it was indeed a real treat and a personal concert highlight for me.

Lolla dates

<table>
<thead>
<tr>
<th>Date</th>
<th>Venues</th>
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</thead>
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<tr>
<td>May 13</td>
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<tr>
<td>May 18</td>
<td>CHICAGO, IL</td>
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</tbody>
</table>

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Digital Play-As-You-Go Keeps Growing

Several recent market studies by industry analysts suggest the demand for portable digital music players is poised to skyrocket this year, reaching the critical mass needed for online music services to thrive.

A recent report from analyst group In-Stat forecasts that the market for hard-drive devices and flash-based devices will reach more than 104 million units worldwide by 2009, compared with the 27.8 million on record for 2004. It also notes that MP3 player sales reached $4.5 billion worldwide last year, an increase of 200% over 2003.

STATES HELP THE PUSH

The U.S. market is contributing heavily to these expectations. In the States alone, 25% of the respondents to In-Stat's 2005 consumer survey acknowledged owning an MP3 player, up from 16% in 2001.

Jupiter Research, in an April 2005 report, found that U.S. shipments of MP3 players more than tripled in 2004, and expects that figure to increase again by 35% in 2005.

Jupiter predicts the U.S. MP3 market to achieve a compounded annual growth rate of more than 10% through 2010, reaching an installed base of 66 million, from 16.2 million in 2004.

Apple Computer's iPod energized the MP3 player market with large-capacity, hard-drive based models. But lower-cost flash-based devices are seen as the future category leader driving growth.

HOT RINGTONES

- GoFish Technologies has introduced a search-by-lyrics tool that lets users search songs available for purchase even if they do not know the name of the song, band, or album. Users must enter at least three words from the lyrics, and the tool delivers targeted results based on all applicable matches, listing the song, album and band for each result. Users can sample a 30-second clip of the song to ensure that it is the proper file—along with art and album information and album art—before buying it from various GoFish partners, including MSN Music Store, Napster and iTunes Music Store.

- HOPPING TO NEW MEDIA

The now-infamous "Crazy Frog" ringtone that swept through Europe is on its way to becoming a videogame character. German game publisher DTP has acquired the rights to the title and says it plans to create a game around it for various handheld platforms.

- H.R. a.c.k. by DERTON 2

- WHAT’S THAT SONG?

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- PERFECTING YOUR PITCH

Aspiring singers looking to improve their vocals can hire a virtual coach in the form of the new SingingCoach software for home computers. The application includes a vocal range analyzer and pitch tracking system to provide real-time feedback on users' performances as they sing along to any of its 20 lessons. It uses this technology and an included hands-free microphone and headphones to display the singer's pitch onscreen, next to the correct pitch of the selected song.

The Unlimited version of the software includes access to more than 10,000 songs in the MIDI format.
Mark Mays, president/CEO of Clear Channel Communications, is full of energy. He bounds into the Billboard office ready to talk about the spinoff of Clear Channel Entertainment, Jack radio, indecency legislation and a cause very close to his heart: City of Hope.

City of Hope annually honors an outstanding member of the music community with the Spirit of Life Award. This year, Mays will be feted during a star-studded gala Sept. 29 in Los Angeles. The event will raise funds for City of Hope's extensive research into the treatment of cancer, diabetes, HIV/AIDS and other diseases.

Mays is ready to put his radio resources to work for the cause and plans to do spots and possibly a fund-raising drive.

Q: How do you feel about being honored by City of Hope?
A: The City of Hope has been so involved in the music industry but never really brought in the radio and touring aspect of it. From our perspective, we kind of bring that to the table for them. So it's a great opportunity for them to expand their reach.

We're excited to be a part of it. Our goal is to raise money for them so they can do what they need to do—just go out there, get the cold hard cash and give it to them. These are people getting out there and solving diseases and actually curing them. It's fascinating. It's much harder than going out there and selling radio airtime.

Q: Selling airtime is not easy these days. Earlier this year, Clear Channel Radio introduced a “Less Is More” campaign to reduce the commercial spotlight. How is this strategy working?
A: As you look at radio, over the next five to 10 years, between satellite radio, iPods and cell phones, we're really competing for people's time. So what we have to do is make sure we're providing a compelling entertainment proposition for them. “Less is More” is about creating a great environment. We're doing that today rather than waiting five years from now. We're trying to be pre-emptive in a lot of aspects.

Yes, it's a short-term revenue loss for us, but the listening environment is getting much better. When our stations sound better, people listen more. We're seeing it in our ratings.

Q: As the audience increases, the price of ads and airtime goes up. Will you be able to make up the revenue you're losing?
A: Historically, advertisers have only bought 60-second advertisements. Well, we've gone to advertisers and said, “Listen, you can take your same advertising budget and get a better reach. You can reach more people if you use 30-second and 15-second advertisements. It can be just as effective, reach more people and get a better reach frequency at a lower cost.”

Q: Do you think 60-second ads are on their way out?
A: It has just been archaic. Radio has not changed in 25 years. Around the world, no one sells 60-second advertisements. It's a cultural challenge to change it. It is something we've been talking about and working on for a long time, but to actually get up and change it is a process.

Q: Is it starting to happen?
A: Oh, yeah! Even the big national advertisers are starting to switch.

Q: Do you see the iPod, satellite radio or podcasting as a competitive threat?
A: I don't think there is one particular competitor that's going to supplant radio. It's just going to be lots of different competition. Satellite radio is not going replace radio in the near future... The great thing about radio is that it's local—it's focused on local content. Sirius and podcasting can't create local content. Podcasting is a great thing. Have you listened to any of these podcasts? It is painful.

Q: What do you think of the Jack format?
A: Historically, the wide-variety formats that are big, brush off eventually.

Q: Why is that?
A: At first you love the eclectic-ness of it, and you think, “Oh, wow, I haven't heard that song in a long time.” However, then you think, “OK, now that I've heard it, I don't want to hear it for the fourth time.”

We're trying to sell in different markets. I applaud the radio industry for doing things differently. I hope it sticks, because it'll be great.

Q: Why is Clear Channel pushing for indecency regulations on satellite radio and cable?
A: We're pushing for a level playing field. If you're going to regulate us, you have to regulate them. If you're not going to regulate them, then don't regulate us.

It's not our course to deter indecency. We personally feel like people can regulate themselves. People can push the “off” button. Clearly, that's not what Congress thinks right now. If the theory is that we broadcast over the public spectrum, that's what satellite radio does too. You can't all of a sudden force all this content over to satellite radio.

Q: Why are you spinning off Clear Channel Entertainment?
A: I feel like it's our job to create operating environments for people to grow their businesses as fast as they can. We're taking entertainment and putting it outside the Clear Channel umbrella. Underneath that umbrella we have regulatory hurdles. Taking it outside of that umbrella is an opportunity to grow; it allows [the entertainment operation] to get into businesses it wasn't in. It aligns the interest of management.

Q: Is it a disappointment that the vision for all of Clear Channel's properties to work together and "synergize" didn't work? It sounds like the implementation of that was much more difficult than expected.
A: I think there is a lot of that in business. We think of it as getting the best of both worlds. By bringing entertainment into the organization, we've developed all these relationships. So all those synergies that did exist can now still exist.

Q: When you bought the entertainment property, were you thinking at some point you'd spin it off?
A: No. As soon as 9-11 happened, the world changed a lot. The live-entertainment business wasn't nearly as robust as it once was. As things change, you try to evolve your business. This realignment lets us evolve with the marketplace and with consumer preferences.

Mark Mays

1987: Joins investment banking firm Eapler, Guerin & Turner
1988: Moves to broadcast company Capital Cities
1989: Joins Clear ChannelCommunications as treasurer
2004: Becomes president/CEO of Clear ChannelCommunications
2005: City of Hopenames Mays the year's Spirit of Life honoree

HIGHLIGHTS

MARK MAYS

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Unete al Ritmo!
The dust has settled, the press conferences are over, and the last of the e-mails from lawyers offering to be interviewed have been tucked neatly into our trash folders. On June 27, the Supreme Court finally released its Grokster decision and, judging from the perma-grin on Recording Industry Assn. of America chairman Mitch Bainwol's face, the major labels are very happy with the court's unanimous decision in favor of copyright holders.

*Billboard* has reached beyond the purview of the Big Four, however, to determine what this decision might mean for others in the industry. In the indie world (page 30), plenty of label executives say that peer-to-peer sites provide key promotion. Lawyers are still debating the clarity of the court's ruling (page 31). Meanwhile, some file-sharing companies (page 30) are tripping over each other to announce new business plans, while others remain resolute that they will win when a lower court finally hears their case. But really, as longtime copyright friend Rep. Howard Berman, D-Calif., asks in a candid Q&A (page 31), "What case are they going to make? That up is down, and day is night?"

Give it time, Howard. This is the music industry, after all.
"As a venture investor you're always weighing the risks of a company, and one of those risks is legal."

STAWEART ALSOP OF NEW ENTERPRISE ASSOCIATES

The impact of the Supreme Court's unanimous ruling against Grokster and StreamCast: Networks is expected to be felt for years to come by all in the digital entertainment industry, whether or not they utilize peer-to-peer technologies.

On one hand, there was a collective sigh of relief that the court declined to revisit the details of the landmark 1984 Sony Betamax decision, which the tech industry sees as its shield against copyright-infringement lawsuits from the entertainment industry. Lower courts had granted summary judgment in companies using copyright infringement as a core element of their business models can be held liable, some feel it did not clearly outline what constitutes inducement.

"The important question for innovative companies," says Fred von Lohmann, senior staff attorney for the Electronic Frontier Foundation, "is whether they could face a lawsuit on this new theory that could potentially cost them millions to defend.

Some fear that the threat of legal action will stifle technological innovation by limiting the flow of outside investment capital and the risk corporate funding.

Michael Petricone, VP of technology policy for the Consumer Electronics Assn, says his organization is "quite concerned that a new liability theory based on inducement would freeze the introduction of new technologies in the marketplace. Businesses need clarity, and this decision makes us more uncertain than ever."

Even those at existing, legal music services share his concern. "We constantly look at new features that we can deploy that may have a combo of infringing and non-infringing use," eMusic COO David Pakman says. "If we can offer a feature that can be used legally by our users but illegally by others, are we liable? That puts a cloud over development activities."

Others in the tech sector say that uncertainty and risk are natural elements of innovation, and they doubt the ruling will have a negative impact.

"As a venture investor, you're always viewing the situation as a combo of risks and one of those risks is legal," says Stewart Alsup, a partner with venture capital firm New Enterprise Associates. "The idea that somebody can sue you is not what keeps an investor from supporting a new technology. It's an independent decision whether you think it's a valid new technology that has a business association with it."

Meanwhile, at least a few P2P companies are not waiting for the dust to settle. Days after the ruling, Sony Bmg Music Entertainment signed an licensing agreement with Mashboxx, the latest P2P service from Grokster founder Wayne Ross. Once Mashboxx launches, the agreement will allow users to scan the hard drives of others for Sony BMG songs, preview those files in their entirety for a limited time, then buy them for 99 cents each.

Mashboxx was created to work with the labels, but iMesh, a P2P that formerly turned a blind eye to any copyright infringement its users might practice, announced on the day of the ruling that it plans to launch a fully authorized version of its service later this year. The company hired a former president of RCA Records and Sony Music International, Robert Summar, as its executive chairman to lead the transition.

The new iMesh service will combine paid subscription and a la carte downloads for most copyrighted material and will continue offering P2P service for what it calls "long tail" content from unsigned or independent acts.

Of course, a few P2P companies say they expect to see substantial changes to their business models, at least until the lower court weighs in. "The David versus Goliath battle will continue," Streamcast CEO Michael Weiss says. "We're staying in this for the long haul."

Shades Of Indie Grey
For Smaller Labels, File Sharing Isn't Black And White

BY TODD MARTENS

The Supreme Court may have been unanimous in ruling against peer-to-peer network Grokster, but those in the U.S. indie label community are hardly unanimous in their reaction. Many, however, doubt that the decision will have much of an impact on their business.

Dean Hudson, new-media director of Seattle-based Sub Pop Records, confesses a personal affinity for Grokster, adding, "It's different for us than it is for the majors. We don't actively try to thwart people from file sharing. We don't necessarily embrace it, but we don't try to stop people from doing it. We generally have done really well with the things that have been shared the most, so it's hard to say whether it's a chicken-and-egg thing."

SpinArt founder Jeff Price, formerly senior director of business development at eMusic, is opposed to the free sharing of label-controlled music. He points to hot indie acts the Dears as evidence that sites like Grokster may have cut into his business.

"Something is wicked with the Dears," he says. "They're getting major press, television exposure, radio play. They're selling our shows and they're selling merchandise. I would expect us to have sold at least 25,000 units. We're at 17,000. But if you go into the file-sharing programs, the Dears are everywhere.

"On one hand, I'm very excited," Price continues. "We're proliferating, we're growing and we're building an organic fan base. On the other hand, I'm annoyed because each one of these people should be paying for their music."

Yet neither Price nor Hudson believes the Supreme Court decision will change consumers' habits. "Being smaller, there's not much we can do to stop it, so we're more interested in establishing good will with our customers," Hudson says. "Hopefully they'll like the music and like us enough so that they'll buy it. It's too hard to stop file sharing, and to try would probably just make our fans angry."

Bright Eyed founder Nate Krenkel, who also oversees the Saddle Creek-affiliated Team Love imprint, says, "I don't think this [decision] is going to matter really. It's still [a] Pandora's box. All the lawyers in the world are not going to stop the music fans and communities out there from sharing their interests and music files. Let the industry continue to run fully throttle down this dead-end street, suing 15-year-old kids, stripping their bank accounts of their college funds, shutting down sites, playing the role of victim and claiming to speak for artists when they don't give a shit at the end of the day if the artist makes any money as long as the shareholders are happy.

"For an indie like ourselves," he adds, "we're nothing but delighted knowing that music fans are out there sharing songs by our bands and spreading the word."

Bettina Richards, founder of Chicago's Thrill Jockey, also believes that peer-to-peer networks benefit her business. "With fairly restrictive outlets for new music, peer-to-peer sharing is one of the best ways to get the word around to music fans," she says. "We find that most file sharing happens between music fans, and they tend to buy a healthy percentage."

Here are hoping the ruling against Grokster will open the door to more legal file sharing.

"It's easily the most important Supreme Court decision to affect the record industry in the last decade," says Larry Miller, CEO of Or Music and former president of digital rights management company Reciprocal Entertainment. "As the operator of an independent and independently funded record company, this decision doesn't dramatically affect what we do, but I think the decision should reverberate for a long time to come, for record companies large and small."

Miller adds, "I hope that what we do now as an industry is move forward and bring whatever leverage we possibly can to the operators of the peer-to-peer networks to use the filtering technologies, while imperfect, that are available."

Byrdsong founder Chuck Wilson is also opt optimistic that the court case will cut down on illegal swapping.

"Without question, this decision, along with some type of cooperative global enforcement mechanism will ultimately enable the entertainment industry to harness the power of the Internet in a commercially viable manner," Wilson says. "Obviously there are a lot more steps to be taken, but this big first domino we've all been hoping would fall."
BY SUSAN BUTLER

"Save Betamax" was the slogan peers-to-peers supporters waved outside the U.S. Supreme Court during oral arguments in March. In reaction, the Recording Industry Assn. of America distributed T-shirts declaring: "Save Betamax. Not Grokster."

Both sides were referring to the Sony Betamax videocassette recorder, the subject of a 1984 Supreme Court decision that became the legal benchmark for inventors to avoid copyright infringement claims. It is also the "case law" that the Ninth Circuit Court of Appeals interpreted in Metro-Goldwyn-Mayer Studios vs. Grokster (Case No. 04-480) to find in favor of the P2P operators and that the Seventh Circuit Court of Appeals interpreted in the Amsner copyright litigation to find against another P2P operator.

Many lawyers, copyright owners, inventors and investors hoped that the High Court would clarify the so-called Sony Betamax rule for the digital age, even though lawyers learn in law school that the Supreme Court often avoids altering its prior decisions if it can find other reasons to decide a case. With Grokster, pany cannot be considered liable for contributory infringement if the technology in question is capable of substantial lawful use unless the company had specific knowledge of the third party's infringement at the time the company contributed to the infringement. The High Court declined, however, to "revive" the Sony Betamax opinion to add a more quantified description of how much lawful use it substantial.

Instead, the court focused on the evidence to date in the case, which indicated that Grokster and StreamCast expressed an objective to promote infringing uses and took active steps to encourage infringement—inducing infringement and thereby contributing to that infringement. The court sent the case back to the District Court in Los Angeles to review the factual evidence, apply the rules from the Supreme Court's opinion and reconsider the entertainment industry's motion for summary judgment.

Ginsburg wrote in a concurring opinion that while the P2P operators could be liable for actively inducing infringement, they could also be liable for contributory infringement under

Howard's End

Congressman Jabs File Sharers

BY BILL HOLLAND

Rep. Howard Berman, D-Calif., has been a major player in crafting bipartisan anti-piracy and intellectual-property legislation for more than a decade. The Californian is the ranking Democrat on the House Subcommittee on Courts, the Internet and Intellectual Property, and is second in seniority on the Judiciary Committee. He spoke with Billboard immediately after the Grokster ruling.

Q: In your wildest dreams did you think this was going to be a 9-0 vote in favor of the entertainment industry? A: No. I thought StreamCast and Grokster didn't have a very sympathetic case, but I was worried it would be a very murky kind of decision. I never thought it would be like this, both in terms of the unanimity and the logic, the strength of the position.

Q: StreamCast's lawyers say they have a case when they go back to the lower court. A: Forgive me, but when these guys say they're going back to the trial judge because they can make a case, I don't understand that. The Supreme Court dealt with some of their behavior already, right? I mean, what case are they going to make? That's up and day, and day is night?

Q: Recording Industry Assn. of America chairman Mitch Bainwedo says there is no longer a pressing need for the copyright community to go to Congress to introduce legislation. Your thoughts? A: I don't know why you'd need an "induce bill" now because this court has said the law prohibits inducing. So playing defense is always much easier than playing offense.

Q: In 1995, when the House Judiciary Committee was debating the Digital Millennium Copyright Act, there was a lot of discussion that in contributory infringement, one should look at the behavior of the player rather than the software. A: And that's what the court did! That's why I don't think the technology people should feel bad about this ruling. Look, all these new technologies will be very useful in getting legal online music to people the way they want to get it. So obviously, this is a great victory for the creative community, and for the economy, because [intellectual property] is a very important export, but it's also a great victory for the technological companies and the consumers.

Look, if were to say that in the name of promoting innovation, we should allow suicidal monsters to figure out how to build worse chemical and biological weapons because that's "new technology" and "innovation," you'd laugh. I mean, prohibiting technology for illegal purposes is very different than being anti-technology.

When they first told me about the ruling, I said, "Is that what the RIAA guys are saying, or was that really the ruling?" And it turns out that it was really the court decision! It wasn't spin!
UNITED THEY STAND

EUROPE’S INDIES FIND STRENGTH IN COLLECTIVE ACTION

BY EMMANUEL LEGRAND
In the face of consolidation among the major music companies, Europe's independent labels are finding strength in numbers.

First in the United Kingdom and France, and now across the continent, Europe's indies are taking collective action in dealing with such major challenges as access to retail markets, media exposure and digital development.

"We live in a different world than 25 years ago," reflects British industry veteran Martin Mills, founder of Beggars Group, a leading indie label group with a roster that includes the White Stripes, Basement Jaxx and M.I.A.

"In the old days you could sell music on its own merit," Mills says. "But now the music business is organized like any other business. And we operate in a much more concentrated market. There's competition for shelf space at retail and [the] media level. It's tougher."

Mills is a founding member of the Assn. of Independent Music, the U.K. trade body launched in 1998, and European indie labels' group Impala, launched in 2000.

"Collective action was at the core of AIM's initial creation," Mills says. "The concept has now been embraced by indies around the world. In certain instances, without diminishing our own independence, we need to act as if we were the fifth major. The only way to achieve results is to do it collectively."

AIM boasts more than 900 members, all of whom are U.K.-based independent record labels or distributors. Impala claims 2,000 member labels.

The collective market share of indies fluctuates from country to country. Europe-wide, Impala estimates that the indie sector had a 19.4% share in 2003, the most recent year such figures are available. In the United Kingdom, the Official U.K. Charts Co. pegs indie share at 19.6% of the album market in 2004, down from 20% the previous year.

Indies have long been seen as bastions for diversity and natural homes for niche genres, such as world music, electronic music and jazz.

Indeed, the biggest indie acts of the moment in Europe are a diverse group that includes French/Italian model-turned-singer Carla Bruni (on the Naïve label), Canadian rock band Nickelback (Roadrunner), U.S. rock duo the White Stripes (XL Recordings) and Finnish rock act the Rasmus (Playground Music). Each of the acts has just received double-platinum awards for European sales of more than 1 million units in the first such certifications issued by Impala (see story, page 34).

Impala chairman Michel Lambot reckons that the turning point for indies came in 2001 when Warner Music Group and EMI announced plans to merge. Indie labels' representatives voiced objections to the merger that were apparently well-received by the European Commission—Europe's executive body.

WMG and EMI eventually withdrew their merger proposal when it appeared that the EC's competition department was not going to let the deal proceed. Lambot thinks the planned merger probably accelerated the indies' collective activity. "It was a revealing moment," he says.

"We've discovered that collective lobbying in a market in crisis has given the opportunity for indies' voices to be heard, and it pays off," concurs Stephan Bourdoiseau, CEO of Wagram, France's leading indie distribution company, and chairman of French indie group Union des Producteurs Français Independents. The power of collective action was apparent last year when AIM and Impala took on MTV over royalty payments for videos. Initially, MTV was making deals with individual indies, but AIM and Impala insisted that negotiations occur collectively. The situation was resolved last year when MTV agreed to pay the indies as a group found acceptable (Billboard, April 1, 2004).

In her speech June 21 at AIM's annual general meeting, Alison Wenham, the organization's chairman/CEO, described the moment as "historic."

"This could only have been achieved collectively," Mills adds.

Indies were less successful in an action against Apple Computer's iTunes Music Store. The indies complained that iTunes was coming to Europe without having licensed repertoire from the vast majority of indie labels. The action created tension between indies and Apple, and although a considerable amount of indie repertoire is available at iTunes stores, the Cupertino, Calif.-based firm has not been willing to engage in a collective deal.

Another key issue for indies has been the merger of Sony and BMG. Impala objected to the union and, following the EC's authorization of the two combining, the trade group challenged this decision before the European courts. The court of Luxembourg is expected to hear the case in the fall.

But the indies' collective action goes beyond lobbying and legal battles.

Mills says collective is a reaction to current market forces. It is increasingly difficult, he says, for indies to find their place at retail or at radio when faced with the power of such global giants as Universal Music Group and Sony BMG Music Entertainment.

"It's about market access," Mills says. "When two companies control about two-thirds of the market, and therefore two-thirds of the new releases, they have such an intense relationship with retail and media, simply because they can leverage one act with another, that there's not much left afterwards."

UPPI's Bourdoiseau says that in the face of such dominance, with major companies concentrating their efforts on a small number of global acts, indies represent an essential alternative for artists and consumers—providing they have access to the market.

The development of digital and mobile commerce is seen as an avenue to boost such access.

"The number of outlets offering music is multiplying with the development of new technologies, so obviously the market will be asking for more diversity," Bourdoiseau says. "That's where indies come into play. Consumers—and music users in general—will be looking for alternatives. At some point, the search for diversity is [the] indies' salvation. Indies have wide spaces ahead that majors have deserted. If indies invest in these areas abandoned by majors, we'll eventually gain some market share at their expense."

However, the investment needed to enter digital commerce can be significant, including the cost of organizing, digitizing
and marketing repertoire.

"Indies are going to find they are up against the same barriers online as they are offline in terms of product placement," says Paul Brindley, managing director of digital music consulting firm MusicAlly.

"It’s interesting that at some point, digital distribution was seen as the solution to indies’ problems, but it did not work out like that at all. In fact, it [created] a whole new set of problems," Brindley says.

Mobile music distribution presents similar difficulties for indies. "How many indies already understand the concept of mobile delivery and get ready to provide their repertoire?" Brindley asks.

With market consolidation creating digital platforms with access to substantial repertoire through deals with just four suppliers, indie labels may “need to consolidate their resources to survive,” Brindley observes.

He cites the collective deal AIM has made with Napster as an important step in the right direction.

In addition to Napster, AIM’s new-media arm, AIM Digital, has negotiated collective licensing deals with online music platforms including Sony Connect, Yahoo, OD2, Wippit and O2 Music. Terms and conditions are applicable to all of AIM’s members and provide a framework for them to individually supply content to the online services.

“The way indie labels work with us varies according to their size,” says Jeff Smith, Napster Europe’s London-based programming director.

Smith says label groups like Beggars and PIAS provide repertoire service to online music platforms that is “as good as any major’s.” He suggests that for smaller operations with limited resources and repertoire, going through such indie content aggregators as the Orchard or PIAS subsidiary VitalDigital may be the right solution.

"In general people are getting better," Smith says. He believes digital distribution ultimately will benefit indie labels because it has "a more egalitarian structure."

![Image of people](https://via.placeholder.com/150)

CERTIFYING INDIE SALES

The diversity of European indie repertoire is evident in the inaugural sales certifications just disclosed by trade organization Impala. About 250 recordings were certified, including works from French chanteuse Carla Bruni (Naïve), Finnish rock band the Rasmus (Playground Music), Swedish pop artist Titiyo (Diesel Music/Superstudio), France’s DJ Laurent Gambier (F Communication), Belgian dance act 2 Many (La Soon/Recordia), Norway’s electronic duo Röyksopp (Voll of Sound) and, from England, dance acts Basement Jaxx (XL Recordings) and Eric Prydz (GATA), pop band Simply Red (Simplyred.com) and former Moloko singer Rosalind Murphy (Echo).

The certifications are based on shipments of indie releases to retail throughout Europe, as reported by Impala’s member labels. Certifications were also awarded to North American acts who are distributed in Europe by indies. These acts included the White Stripes (XL Recordings), Canadian rock act Nickelback (Roadrunner), U.S. metal band Slipknot (Roadrunner), American cult artist Tom Waits (Anti) and Canadian R&B singer Corneille (Warbug).

Impala’s certification levels are silver (10,000 units), gold (250,000), platinum (500,000) and double-platinum (1 million). The only other par-European certifications are the International Federation of the Phonographic Industry’s Platinum Awards, which start at 1 million units.

“We decided quite simply that there was no logic that pan-European success should only be celebrated by million-selling artists,” Impala chairman Michel Lombaert says. “This is what being independent is all about—celebrating success and diversity.”

Impala-certified acts include, clockwise from top, Eric Prydz, Corneille, Röyksopp and Titiyo.

As in other markets, consolidation among the majors has shed some benefits on the indie segment, including increased access to talent.

“The consolidation and restructuring of the majors has had a devastating effect on A&R,” Lombaert says. “There’s less signings, and majors also hand back a lot of recording contracts. Artists and their management are feeling quite uneasy with the whole process and are looking at indies with different eyes. They know they can achieve substantial sales with indies.”

One act that jumped the majors ship to sail with the indies is world music duo Amadou & Mariam. The act from Mali signed with Universal Jazz in France in 1997 and recorded three albums for the company. At the end of the contract, the pair recorded a new album for All Other, a label set up by Marc-Antoine Moreau, its manager. Moreau shopped the recording to different companies and eventually signed a global licensing deal with Because, the newly created indie label from Emmanuel de Buretel, former chairman/CEO of EMI Continental Europe. (For more on Amadou & Mariam, see page 18.)

“We had good support from Universal, but with this type of music, we were not sure the best option was a major, especially as we wanted to crack the international market,” Moreau says.

Amid such developments, Mills is confident that indies cumulatively are becoming stronger players in the marketplace. What’s more, the movement for collective action is growing. In June, a group of indie labels left Italian trade group FIMI to set up their own organization. In the United States, indies gathered this year to create the American Assn. of Independent Music.

The trend is even moving to a global scale. On June 17, indie trade groups from around the world gathered in Barcelona for the second meeting of the Worldwide Coalition of Independent Associations. The group, which surfaced in January at MIDEM, has yet to announce any leadership or charter.

“It was very early days, and there’s a long road ahead,” Mills says. “It was absolutely critical for indies all around the world to see this happening in the U.S. But definitely, the spirit is there.”

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www.americanradiohistory.com
With their keyboard-driven pop melodies and effervescent romantic lyrics Los Temerarios rose to become one of Mexico's most prolific hit-makers in the late '90s.

It was not an easy or a fast rise, but Los Temerarios utilized their fresh songs, youthful looks and distinctive synthesizer-drenched sound to carve out a niche in a crowded field.

The group has three albums on the Billboard Top Latin Albums chart in the July 2 issue: the compilations "La Mejor... Coleccion" and "Tesoros de Coleccion," and its latest studio album "Veintidöce," which has sold 2 million copies, according to Nielsen SoundScan.

"I think we've been one of the most fortunate groups in our style," lead singer Gustavo Angel says. "In our genre, [other Mexican bands] Los Bukis and Bronco were legendary and I can tell you, that in the beginning, things were a little tough."

Brothers Adolfo and Gustavo Angel and their cousin Fernando Angel have made music together for nearly 30 years; since 1982 they have performed as Los Temerarios.

The group drew a loyal following and eventually maintained a steady trajectory despite changing pop tastes (the rise and fall of "jarocho" and norteño), a fluctuating Mexican...
LOS TEMERARIOS (cont.)

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They formed their first group, Conjunto La Brisa, playing local private parties and weddings. They changed their name to Los Temerarios in 1982 with Fernado on bass and friend Mario Ortiz on drums. Gustavo took on lead vocals while older brother Adolfo became the main songwriter. In 1983, they signed with CBS Mexico.

The group recorded its first album for CBS Records in 1983 and its first hits were the ballads “Por Ella Lloramos Los Dos” and “Copa Rota.”

The label insisted on the group using a name producer but Los Temerarios were prepared.

“We’ve always produced ourselves,” Gustavo says. “Our first three albums were with CBS, and they provided a musical director, but we had everything ready when we got to the studio, including the arrangements, so he was just there saying, ‘OK, fine.’ Adolfo has always been the director.”

Record sales, however, were underwhelming. In 1988, Los Temerarios left CBS, signing with independent label Disa, based in Monterrey, Mexico.

With Gustavo maturing into an emotive singer with a decent range and Adolfo improving as a songwriter, Los Temerarios leaned toward a more intense pop ballad sound.

The group hit its mark on subsequent hits such as “Tu Fama Engano,” “Ven Porque Te Necesito” and “Si Quiero Volver,” all characterized by Gustavo’s melancholy vocals and sweeping synthesizers.

In 1990, the band won its first Univision Premio a Lo Nuestro Award for best new group. The following year, the CD “Lo Nuevo y Lo Mejor” peaked in the top 10 of the Billboard Latin albums chart where it enjoyed a 59-week run. Highlights included “Vete Con El,” “Te Quiero” and “Di Que

continued on >>p38

Son ejemplo como artistas, como hijos, como hermanos, como padres, como hombres, como amigos.

Su talento, su perseverancia, su amor, su respeto son los hilos que han tejido su carrera.

ADOLFO

Eres el sol que ilumina tu familia
Eres el sol que enciende su carrera
Eres el sol que mantiene en equilibrio y armonía lo que por tí fue fundado hace veintisiete años.
Todo mi amor mi respeto y admiración.

¡Felicidades!

Mayra Alba

from >>p35

economy and constant pressures from piracy and new entertainment media.

Its sonic signature, featuring the plaintive vocals of Gustavo wailing over the group’s signature synth-pop sound, encapsulated what became known as the grupo genre in Mexico.

By the mid-’90s, Los Temerarios were challenging established grupo powerhouses Bronco and Los Bukis. And when the former retired and the latter broke up for several years before a 2003 reunion, Los Temerarios effectively became the kings of the hill.

“Los Temerarios have always been constant in their romantic music,” says their manager, Willie Miranda of Miami-based AM Entertainment. “I think that is why so many people still follow them. You see parents who saw the group years ago now bringing their kids to see Los Temerarios.”

Today, the group’s lineup comprises Adolfo on keyboards, Gustavo on lead vocals and guitar, Fernando on bass, Karlo Vidal on drums and Jonathan Amabiliz on percussion.

Looking back, Gustavo says the group’s quest to sound fresh, along with a little luck, helped it reach the top.

“I really believe that the versatility we have had all these years has been key,” he says. “And especially in this field, it is so difficult to maintain a position, that we are in a constant search for the new currents, new ideas so that we do not get stuck.”

TEENAGE ORIGINS

Los Temerarios can trace its origins back to 1977 to the Angels’ hometown, the Fresnillo district of Zacatecas, Mexico. Adolfo and Gustavo got their first taste of music by watching local groups perform in a rehearsal hall owned by their father. As teenagers, the brothers would surreptitiously pick up instruments after the musicians had left.
Todo nuestro reconocimiento a su extraordinario talento, nos complace y enorgullecce poder colaborar en sus producciones.
LOS TEMERARIOS (cont.)

from >>p36

Volveras." But the band still struggled, trying to balance a heavily synthesized mix and mild-mannered singing with strong melodic hooks.

Later that year, the band released "Mi Vida Eres Tu," which proved a major milestone. The album's hits included the title track, a blues-drenched mariachi tune, as well as "Yo Te Amo," "Perdoname" and "Esa Mujer."

In 1992, Los Temerarios were the only Mexican group invited to the influential Festival Acapulco. The grupo sound was red-hot.

THE GROWTH OF GRUPO

The grupo movement had its roots in the Mexican rock era of the late '60s but enjoyed a renaissance in the early '90s when it became known as la onda grupera.

Grupo was a loosely defined term to designate the band or group concept, as opposed to a superstar (Ramon Ayala or Juan Gabriel) mostly within the romantic ballad subgenre and occasionally within the tropical cumbia genre.

The keyboard-centric balladeers like Los Bukis, Los Yonics, Liberation, Los Bukadosos and others dominated the music scene of the early '90s.

At the time, Los Temerarios were the young guns in a field long dominated by Bronco and Los Bukis. The increasing record sales and widespread popularity of Mexico's grupos fueled the competitive posturing between the major labels for superior market position. Several labels created grupo divisions.

In turn, the growing movement forced radio stations to switch to grupo formats, and also led to several grupo-oriented TV shows and publications. In August 1992, Mexican media mogul Rogelio Azacarague launched the city's first 24-hour grupo FM, Radio Formula in Mexico City.

Grupos are among Mexico's hottest concert attractions. Mammoth outdoor events typically feature five to eight bands, last up to eight hours and draw 60,000-80,000 fans to such venues as the Expo in Monterrey and Los Tigres baseball stadium in Mexico City.

In July 1994, Los Temerarios became the first grupo to play at the Palacio de Deportes in Mexico City. Previously only top pop artists or American rock acts had played there.

Already at the top, Los Temerarios consolidated their stand-

ing when prolific singer/songwriter Marco Antonio Solis left Los Bukis in 1996. The following year, Bronco stunned the music world when the band announced its retirement, effectively making Los Temerarios the undisputed leaders of the grupo genre.

"Los Temerarios were always an A-list group," says Latin industry veteran Jesse Rodriguez of Houston-based booking agency Hot Latin Acts. "When the other top groups fell off, it was no surprise there was no one [of] their caliber left."

As the 1990s gave way to a new century, the massive resurgence of norteño music eclipsed all Mexican genres, including la onda grupera. But Los Temerarios just marched on, with international tours that took them to the United States and several Latin American countries.

"There was the banda boom [of 1994], and now norteño music is very strong right now," Gustavo said at the time. "But our music remains focused on love. With our romantic music, as long as there's love, I think our music will last a long time."

But somewhat less romantic reasons help explain Los Temerarios' longevity.

"In all my years, I can tell you that this is the most organized.
SE COPLACE EN RECONOCER LA TRAYECTORIA DEL MAESTRO ADOLFO ANGEL COMO COMPOSITOR.

MAS DE 100 EXITOSAS OBRAS

MUCHAS DE ELLAS POSICIONADAS POR VARIAS SEMANAS EN EL NUMERO UNO DE LAS LISTAS DE POPULARIDAD

LAS OBRAS DEL MAESTRO ADOLFO ANGEL HAN SIDO CANTADAS EN MUCHAS CIUDADES DE DIFERENTES PAISES POR DIVERSOS INTERPRETES, PERO SOBRE TODO POR MILES Y MILES DE SEGUIDORES DE LOS TEMERARIOS.

¡Gracias por permitirnos ser parte de su ÉXITO!

¡FELICIDADES!
Los Temerarios (cont.)

From >>p38

The heartland music of Mexico, and included a DVD.

While cowboys and country music evoke America around the world, mariachis and rancheras are instantly recognized as Mexican icons.

"One of their strengths has always been their versatility but even old-schoolers were impressed that they did so well on this album," says Albert Calvo, veteran DJ at KSAH-AM San Antonio. "Javier Solís' 'Sombras' is hard to interpret but the brothers did it very well."

Gustavo says there are always new generations of fans discovering the timeless beauty of ranchera, a genre best described as blues-drenched country.

"First of all, this is music that we really love, music that moves us, music that we grew up with," he said at the time of the album's release. "This is the traditional roots music of Mexico that each new generation eventually falls in love with."

"Veintisiete" was the culmination of a dream that began long ago. "This has been a lifelong objective of ours," he said. "We have always been admirers of this music and the great singers like Javier Solís and Vicente Fernandez."

"I'm not really sure when we first started to love this music but I suspect this has got to do with growing up with this music when we were kids. This is music from the people, music from the pueblo (folk music), from the working camps which we heard along with other groups."

Yet, the idea of a pop group like Los Temerarios taking on torchy folk rancheras is almost akin to rockers Tears for Fears taking on Frank Sinatra's standards songbook. Surprisingly, Los Temerarios pulled it off.

From the opening strains of "Que de Raro Tiene," where one fully expects Fernandez to break out belting tales of heartbreak with his powerful vocals, it is startling how well the group repolishes these classics.

The five-man band was complemented by an array of top studio musicians playing vihuelas, violins, trumpets and other traditional instruments. The musicianship is first-rate, the fidelity exquisite.

Especially impressive is Gustavo's readings of these tortured lyrics, imbuing them with his own distinctive tones and colors.

Highlights of the album include the hauntingly beautiful "Lloraras," memorably recorded by Javier Solís, in which Gustavo brings new passion to the familiar song you'll never have another love-like-mine lament. And even on the frightening "Sombras," Los Temerarios are able to rise up to the instrumental and vocal demands of this powerful song.

"Through the use of technology, Gustavo "duets" with Javier Solís, their harmonies soaring gracefully over brisqu that use the imagery of dark shadows as symbols of all that is left in the end.

Other highlights included "Renunciones," "En Mi Viejo San Juan" and "Las Llaves de Mi Alma" — a duet with Fernandez. The album bowed at No. 1 on the Billboard Top Latin Albums chart.

While Adolfo moved to Mexico City in 1987, Gustavo still lives in Fresnillo. From their small hometown Los Temerarios have managed to follow in the footsteps of Los Bukis, bringing fresh songs and compelling hooks to the grupa genre.

Nearly 30 years on, Los Temerarios show no sign of stopping, Gustavo says. "As long as we keep seeing support from the people, and our songs remain successful in the hearts of the people, we'll continue."
27 YEARS OF A SUCCESSFUL CAREER
THAT SAYS IT ALL!

THEIR LEGACY IS THE LINK THAT JOINS THEIR GENERATION
WITH THE ONES THAT FOLLOW

THEY ARE A TRUE MEXICAN TREASURE!

CONGRATULATIONS ADOLFO, GUSTAVO & FERNANDO.

LET'S TOAST TO MANY MORE YEARS OF SUCCESS!

WITH RESPECT AND ADMIRATION

RUDY PÉREZ

27 AÑOS DE UNA CARRERA EXITOSA
¡ESO... LO DICE TODO!

SU LEGADO ES EL ESLABÓN QUE UNE A SU GENERACIÓN
CON LAS QUE LE SIGUEN.

ELLOS SON REALMENTE UN TESORO MEJICANO

FELICIDADES ADOLFO, GUSTAVO Y FERNANDO.

BRINDEMOS POR MUCHOS AÑOS MÁS DE ÉXITO!

CON RESPECTO Y ADMIRACIÓN

RUDY PÉREZ
Bands that comprise siblings are a rarity in the Latin music world. But through the years, brothers Adolfo and Gustavo Angel have established themselves as the face of Los Temerarios. Each plays a distinct, but equally important and essential role in Mexico's best-selling romantic group.

Adolfo, 41, is the older brother and is regarded by the rest of the group—from Gustavo down—as the elder of the band. He was the force behind the formation of Los Temerarios; the writer responsible for most of their songs, the band's arranger and the decision-maker in all things business and creative.

When the band began, he was also the manager, booking agent, promoter and all-around ringleader.

Gustavo, 37, is the guitarist, the composer of more contemporary-sounding songs and the voice—that sweet, soulful tenor—that defines Los Temerarios' sound.

The two grew up in the town of Fresnillo in the Mexican state of Zacatecas, formed their first group in 1977 and in 1983, together with their cousin Fernando Angel on bass, recorded their first two singles.

The songs that appeared on those 45s—"Historias de Amor" and "Vive Feliz" on the first disc, "Luciendo" and "Muxequita Linda" on the second—remain fan favorites to this day.

Later that year, before the release of their first album by CBS Mexico, the brothers chose as the name of their group the word "temerario." Translation: fearless.

Today, Adolfo, Gustavo and Fernando are joined in Los Temerarios by drummer Karlo Vidal and percussionist Jonathan Ambaliza. In a recent interview over lunch at a Miami restaurant, the brothers reflected on their history and the story of their band.

You started playing when you were very young, Adolfo; you were only 12, Gustavo was 8. Were you doing it just for fun, or did you already have a grand plan?

Adolfo: Definitely, we wanted to be artists. I played the guitar—well, we said we played, but we hadn’t studied music or anything. My father played the guitar, and Gustavo, my father and I would play together. Gustavo was so little, his hand couldn’t grasp the guitar and he would play the bass with his pinky, and we would all sing. We sang Mexican songs, rancheras, like the ones in the album "Veintisiete." That’s our musical essence. Popular music, rancheras.

But it wasn’t just playing at home. You were playing gigs. Wouldn’t you rather have been out riding your bike?

Gustavo: It’s natural for a kid to be playing, to be with friends. But I was really intrigued (by singing in the group) because even before we had the group, people knew me as the kid who sang. They asked me to sing, and I would sing, and they gave me some coins and I would buy candy.

How did you discover you had a real gift for singing?

Gustavo: With time. Now I listen to our first albums and I say, "Maybe I didn’t sing that well!" But what we were always told is we were a group that had “something.” That we reached people when we performed live. They would tell us we were better live than in our albums. And that’s extraordinary for us.

What did you play in the beginning?

Adolfo: Covers. Just covers. We were called Grupo La Brisa. We learned how to play six songs and the people from the church hired us to play. They paid us 500 pesos, which was about $5 today. We learned those six songs and we played them for five hours; in other words, we played the same songs over and over.

Your parents were very supportive of this, especially your father. Did he think you would actually become musicians, or did he see it as a hobby?

Adolfo: My father supported us in a way that I now see as very important. We had to work the fields, my older brother and I. And I didn’t like to do that. So, I would ride my bike, and then, I would turn around and go practice my little keyboard. And I say my father’s support was very great because he never [criticized] me over this. My older brother [Miguel] said I was lazy, because my father wouldn’t scold me, I kept missing work.

Who gave you that keyboard?

Adolfo: My father did. He asked me if I could play, because I was studying music. But I could only do solfege [scales]. There was a little music school in town, and I would walk three kilometers to the main road and hitch a ride into town. I wanted to know. I wanted to learn.

And when my father asked me if I could play, I said yes and he was very excited. When we sold our crops, I heard a conversation between my father and my brother [Miguel], where they discussed if they would spend the money on a tractor or on a keyboard. And I crossed my fingers.

Or a day my father arrived with the keyboard, a little red keyboard, the cheapest one. He puts it together, plugs it in and says, “Now play ‘La Mujer Casada’ for me.” With a look, he knew I couldn’t play. I’d never put my hands on any keyboard, because our music teacher didn’t allow it. And my father was so disillusioned that I said, “One day I’ll learn that song and I’ll play it.”

From that day on, I would practice on that little keyboard. I learned to play in a very simple way. Our music in the beginning was rancheras, songs made up of three chords, songs that need more emotion than anything else. And I think we had it, because we became the most popular group for parties, for weddings, for graduations.

How did you release your first album?

Adolfo: We didn’t have a label because no one was interested in our music. I went to practically every label I could, and they all said “Come back next year.” Since that implied waiting 12 months, I put out a special project: “Los 14 Grandes Éxitos de Los Temerarios.”

I personally took it to the radio stations; I took it to the record stores and sold it on commission. I was the salesman, the promoter and the business manager for our music.

You didn’t mind waiting hours for an...continued on >>p44
On their 27th Year Anniversary and worldwide sales exceeding 35 millions units.
ARMA PRODUCTION, INC.

Permanente y “Temerario” en su esencia la búsqueda siempre motiva e inspira.

En ese y muchos otros capítulos Temerarios es un campeón.

Reconocimiento a la excelencia.....

El Nuevo premio Billboard ahora todo comentario.

“FELICIDADES”

El mejor aliado del romanticismo en la música es el talento.

Talent para sentir y para expresarse.

Felices y juveniles 27.

Ya son 27 y el tiempo por Temerarios pareciera no pasar.

El único que se detiene en ustedes es el éxito.

Adelante y adelante, muchachos.

Su amigo,

Armando Gallegos

Q&A (cont.)

pointment to see program directors?

Adolfo: I lived through many complicated situations, where you wait three hours in a radio station’s lobby with your album, and then they say they won’t see you. But that was wonderful. I loved living that experience because I appreciate the value of what we’re living now.

Did you have a big break or was this a long process?

Adolfo: It was very little by little. One day we woke and realized we were competing with groups that were very, very strong.

At what point did you go from being a regional act to a national act?

Adolfo: From that moment we released the first album, I remember I had 2,500 LP’s made, and they were gone really fast. So I made more. And more. And more. I clearly remember those boxes labeled “CBS Producto Especial.” And I liked it, and I stopped looking for a label, but they looked for us.

We signed a deal in 1983 with Sony (then CBS Mexico) for three years. We recorded two albums with them, and they treated us OK. But we did better as independents.

Your sound is not only romantic, it’s also very distinctive in its blend of synthesizers and vocals. How did you develop that sound?

Adolfo: Little by little. We had been trying to sound beautiful. And one day, I played synthesizers—the Juno Roland 106 and the Yamaha X7—and our live sound began to change. Because we played the same things, but they sounded different. It sounded more modern. And until now, I can tell you our music is based on those same sounds. I never let them go.

“Our essence are songs that go straight to the heart.”

—ADOLFO ANGEL

But there are new models now.

Adolfo: If you go to one of our concerts, you’ll see the same keyboards that are in pictures from 20 years ago. I complement them with more modern keyboards, but my base is the same. I keep five or six of each of those models, and I buy them whenever I find them.

Have the people from Roland or Yamaha ever called you?

Adolfo: No. I don’t think they have any idea [laughs].

You’ve recorded straight-ahead pop and recently, you also recorded a single with Julio Iglesias. Do you still see yourself as a popular Mexican group?

Adolfo: Totally. We’re of the people, for the people and we’ll always be so. The fact that we seek to broaden our audience doesn’t mean we’re going to forget who we are. And if we record a pop ballad, the essence will still be Temerarios. Songs that are easy to understand and that go straight to the heart.

“Veintisiete,” your most recent album, is an album of mariachi and ranchera music. If you have this trademark, romantic sound, why venture into a project like that?

Adolfo: There comes a time when you have to change your musical horizons. But the essence is the same. The mariachi violin you hear in “Veintisiete” is the traditional mariachi violin. But I put my synthesizer sound, that 20-year-old keyboard, over the violin, but very, very softly. So, when you hear the violin you automatically link the sound to Los Temerarios.

Does it bother you that popular Mexican music, or regional Mexican, is still largely ignored by the mainstream in this country, despite its sales?

Gustavo: I think they’re confused, because they don’t realize what Mexican music is. The number of people that go to Mexican concerts and Mexican dances. The level of production.

I’m very happy with what we’ve achieved, but yes, it does make me a little angry, not to be taken into consideration. At the same time, it’s compensated for by what we know is truly happening. When you go far and wide, and you see the number of albums being sold, that’s what motivates you and fills you with pride.

Adolfo writes most of Los Temerarios’ material. Have you ever rejected one of his songs?

Gustavo: Never. We know each other very, very well. He knows exactly where I can go with my voice, the notes I can reach, and I know his writing style.

You also write some material, but it is more pop-driven and contemporary.

Gustavo: I think so. They may be a little more youth-driven, and be... continued on >>p46
FELICIDADES por casi 3 décadas de amor y entrega a su carrera

Su música nos honra, su talento nos enorgullece, el éxito es reflejo del amor al trabajo, del amor a la vida, ustedes son muestra de ello.

En cada producción hemos observado al paso de los años como su público corresponde todo el amor que les hacen llegar a través de sus canciones y su trato.

AFG SIGMA RECORDS INC.
Los Temerarios' sound mixes tradition with synthesizer pop.

Q&A (cont.)

from >>p44
cause I'm a guitarist, they use more guitar than the other tracks.

What are the recording plans for the group right now?
Adolfo: I have two albums and I'm finishing a third. One is an album like "Veintisiete," which I recorded at the same time as "Veintisiete"; instead of recording 10 songs back then, I recorded 20. Then I have an album of ballads, which I'm about to finish and which is unbelievably beautiful. And I have another album that is more in the traditional Los Temerarios vein.

What do you think is the secret of your success?
Gustavo: I think it's been a series of things, not just the voice. I think it's very important and interesting, this union between my brother and I. Our measure is what people say. And not because we're populists, like politicians. But because of the way they say it. They say, "How beautiful you write, and what a good relationship you two have." When people speak of Los Temerarios, they always speak of the two of us. Not just the singer.

To this day you still handle your own business affairs to a large degree and you have wide control of every aspect of your careers. Did you have a mentor through the years?
Adolfo: Well, I did have one: Og Mandino. He's a writer who died some five years ago and I consider him my teacher. When I found his book called "The Greatest Salesman in the World," aside from what my father and mother taught me. continued on >>p48
SAMUEL ZAMARRON EN SU ANIVERSARIO # 27
FELICITA A LOS AMOS DEL ROMANTICISMO

POR SU EXITOSA TRAYECTORIA ARTISTICA

www.radiolafavorita.com
I learned a lot from that. It's a book about personal improvement that tells you a story linked with the divine and the story tells the steps you have to follow to be successful. I followed it to a "t."

But were you already successful when you read this book?
Adolfo: Not at all. That's why I love him. He's meant a lot to me. I never met him, but I'm looking for the place where he's buried because I'm going to thank him. I'm going to his grave. When I write a song, I raise my hands to the sky and I say, "It's done, my man Og. Let's go!"

Gustavo: A mentor? I'm very proud of my brother, Adolfo. Because he's the one who's guided us in this music profession. We owe a lot of the group's success to him. Adolfo has always been the person I've deposited my trust in. What he's decided has always worked.

Do either of you have any plans to go solo?
Gustavo: None.
Adolfo: No.
CONGRATULATES

LOS TEMERARIOS

ON THEIR SUCCESSFUL
27-YEAR MUSICAL CAREER,
AND IS PROUD OF THEIR
EXTRAORDINARY
PARTICIPATION IN THE
MUSIKELLOGG'S TOUR 2004
AND IS DELIGHTED TO HAVE
THEIR SUPPORT IN 2005.

FELICITA A

POR SUS 27 AÑOS DE EXITOSA
CARRERA ARTÍSTICA Y SE ENORGULECE
DE SU EXTRAORDINARIA PARTICIPACIÓN
EN EL MUSIKELLOGG'S TOUR 2004 Y
DE CONTAR CON ELLOS PARA EL
MUSIKELLOGG'S TOUR DEL 2005.
By continually expanding their fan base into new markets and venues, the members of Los Temerarios have established themselves as an A-list attraction on the regional Mexican touring circuit and beyond. "Los Temerarios have been around for many years and have built several generations of fans," says manager Willie Miranda of AM Entertainment in Miami, who also exclusively books the group in the United States. (In Mexico City, Mayra Alba represents the band for bookings in Mexico and Latin America.) "We plan our tours very carefully," Miranda adds. "But it certainly has not been easy."

In a career spanning three decades, Los Temerarios, led by brothers Adolfo and Gustavo Angel, have carved out a solid niche as one of the most successful grupos—a term used to describe the genre of romantic, often keyboard-drenched ballad acts—in Mexico and the United States.

A succession of hits has helped them establish a residency on regional Mexican radio and the national charts. Along the way, they have built on that success by performing for new fans in different markets. "We feel privileged to have maintained such a popularity through all the years," Miranda says. "At the concerts we see the fans, and their parents, who were fans of the group years ago."

Part of the band's live success has resulted from selective and judicious bookings. According to Miranda, Los Temerarios try to play the larger Latin markets like Houston, San Antonio, Denver and Los Angeles "only once a year. And the smaller markets, like Kansas City; Omaha, Neb.; cities in Michigan, they go once every two or three years. We don't go every year like other groups."

"We skip the smaller cities because we want the fans in those cities, that when they hear Los Temerarios are coming, [to] get excited."

Expansion into new markets is also key, Miranda says. The group has already toured several countries in Latin America. "Next year they are planning to go to Chile. It is one of those countries where they still sell albums and people are calling for them to go," he says. "We're also contemplating to go next year to Argentina too."

Breaking into new markets and venues is nothing new for Los Temerarios. When they played the Palacio de Deportes in Mexico City in 1994, they became the first group to play the sports arena, which up until then had been home only to rock and pop concerts. "Adolfo is a guy who is always dreaming of doing things better, going to new places," Miranda says. "They like to take their time in everything, because it is important for them to always take a step forward."

Shrewd marketing also has been vital to the group's success, says Felix Castillo, president of the Frontera Visual Agency in Van Nuys, Calif., which represents several regional Mexican acts. "Los Temerarios have always made sure their music appealed to the young fans," he says as an admirer of the band. "In that sense, I think Adolfo is very intelligent and very visionary. He realized that their fans in Mexico had families in the United States who were also fans. So he wanted to build on that by going to larger, more prestigious venues."

Unlike the mainstream rock and pop circuits, which rely heavily on national concert promoters like Clear Channel Entertainment, the regional Mexican circuit depends on a string of regional promoters or specialty brokers.

The venues in the regional Mexican field are mostly large dancehalls or community bingo halls like those for the Veterans of Foreign Wars, American Legion or Knights of Columbus. Other traditional venues in Texas include San Antonio's Randy's Ballroom, Houston's International Ballroom, Laredo's Casa Blanca and McAllen's La Villarreal Convention Center.

But in recent years top-selling regional Mexican acts like Los Temerarios, Los Tigres del Norte, Tucanes and Bronco have moved up to more prestigious venues, such as the 21,000-capacity George R. Brown Convention Center in Houston and the 10,000-capacity Freeman Coliseum in San Antonio.

"When we book Los Tigres del Norte at such venues, we always bring in a B-level group and a C-level group," explains Alfonso de Alba, president of Monterrey Artists, whose clients include Rogelio Martinez, Michael Salgado and Los Yonicos.

Other times, the concert promoters book an additional three or four groups for a daylong festival to draw more fans.

There are other key differences between the typical regional Mexican and the A-list circuit. For the bigger shows, Los Temerarios and Los Tigres are able to "bring their complete production for a big show," de Alba says. "We set up massive speakers and laser light systems that cannot fit into a club or dancehall."

Promoters also start advertising much earlier, and they reach out to wider audiences using a bigger mix of media.

"A typical dancehall show is usually advertised on Tuesday of that week for the following Saturday," de Alba says. "For a major show, we start advertising three to four weeks out. The ticket prices are higher. And the promoters will use more than one radio station in that market."

Ultimately, Los Temerarios has succeeded as a live act by consistently delivering high-quality performances. "Their live performances shine because they have a great, first-quality sound system," says veteran entertainment attorney David Garcia, a fan of the group. "They can actually reproduce their studio sound."
ADOLFO ANGEL
FUNDADOR, LIDER, COMPOSITOR, Y PRODUCTOR DE LOS TEMERARIOS
MÁS DE 20 PRODUCCIONES MUSICALES
MÁS DE 23 MILLONES DE COPIAS VENDIDAS COMO PRODUCTOR
GARANTIA DE ÉXITO
AFG SIGMA RECORDS INC. SE HONRA POR FORMAR PARTE DE TUS PRODUCCIONES
¡FELICIDADES!

- Los Temerarios (1988)
- Pequeña (1989)
- Tu infame Engaño (1990)
- Te Quiero (1991)
- Mi Vida Eres Tu (1992)
- Tu Última Canción (1994)
- Los Temerarios En Concierto Volumen 1 (1994)
- Camino del Amor (1996)
- Nuestras Canciones (1995)

Versiones instrumentales
- Nuestras Canciones Volumen II (1997)
- Los Temerarios En Concierto Volumen II (1997)

Gracias al éxito de su carrera, junto con la presentación de este álbum, fueron distinguidos por Fonovisa con un reconocimiento el 30 de julio de 1997 en Las Vegas, Nevada: recibiendo preseas por la venta de más de 18 millones de copias vendidas.
- Como Te Recuerdo (1998)

Más de un millón de copias vendidas y certificadas por RIIA
- En La Madrugada Se Fue (2000)

Más de un millón de copias vendidas y certificadas por RIIA
- Temerarios Muestra sus Joyas Vol. I
- Baladas Rancheras (2001)
- Joyas Vol. II
- Una Lágrima No Basta (2002)

Más de setecientos mil copias vendidas
- Veintisiete (2004)

Certificado por la RIIA por más de quinientas mil copias
- Regalo de amor CD/DVD (2004)
Adolfo, Angel of Los Temerarios recalls writing his first song when he was about 14 years old, a little heard track titled “Un Mal Amor.” During the interview for this Billboard Stars report, Adolfo and brother Gustavo discussed the songwriting process behind Los Temerarios’ music.

What do you remember about “Un Mal Amor”? It was the first song I wrote, and no one heard it, or perhaps, no one liked it, because we didn’t sell many records. We released it first as a single, and then as part of our album “14 Grandes Exitos.”

Adolfo, what led you to write in the first place? It was something I simply had. A feeling that was calling me. We were picking chiles, my oldest brother, a friend and I. We were walking and he was to my right, I was in the center and my friend was to my left. They were talking, and I was thinking about the song. We got to the field, we came back, and I wrote the song and we played it.

What is your writing process today? I write the songs, record them on my little tape recorder and learn them. That’s how I write. Now, of course I go to my studio and work with Pro Tools and I make a demo. But even now, when I go to the beach, I write without any instruments, although it’s easier when I have my keyboard. I generally write words and music at the same time.

You hardly sing. Why? I began singing by accident. I wrote a song for Veronica Castro [the mother of Mexican pop star Cristian Castro] when she was my girlfriend. It was a song called “La Mujer Que Soñé.” I sang it in a television show, and it was the first time I sang. I got a standing ovation, but I had stage fright and it was very difficult. And the song was a hit.

So, I kept on singing. I did a duet with my brother called “La Mujer de los Dos”... Then, I had another accident called “En la Madrugada Se Fue.” I was tired of writing cumbias. I locked myself in my room for two hours, and I wrote it. When I went back to the group, I said, “I have it. Let’s do the demo.” And after 40 minutes, Gustavo said, “It sounds good with your voice. You sing it.”

So, my singing has always been an accident. And I’ve always liked to respect the image of the group, and that image is my brother singing.

Gustavo, with you it’s the reverse. You don’t write as much. I do have the good fortune of writing. There’s something of mine in almost every album. I would say Adolfo writes 80%, and I write the rest.

How do you approach the songs Adolfo gives you to sing? I try to completely submerge myself in the lyrics, as if I were personally living or suffering the experience. We go back to what I’ve said before. We’re seen as a group that transmits a lot during live performances. And that’s it. You have to feel it as if it were your own, even when it isn’t. You need to let the imagination, the fantasy, flow, and say, “Wow, I really am living it.”
MARQUEZ BROTHERS ENTERTAINMENT, VALDIVIA Y ASOCIADOS, Y PRODUCTOS MARCA

EL MEXICANO

Felicitan a

Por enamorar a su público una y otra vez. Les agradecemos por sus 27 años de representar exitosamente la música Latina. Gracias por tantos años de colaboración.
**Hot Latin Songs**

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<td>1</td>
<td>&quot;Que De Raro Tiene&quot;</td>
<td>1 (5 weeks)</td>
<td>June 12, 2004</td>
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<td>&quot;Ya Me Voy Para Siempre&quot;</td>
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<td>3</td>
<td>Nov. 27, 1993</td>
<td>AFG Sigma</td>
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<td>&quot;Cuando Fuiste Mia&quot;</td>
<td>7</td>
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**Top Latin Albums**

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<td>7</td>
<td>&quot;Como Te Recuerdo&quot;</td>
<td>2</td>
<td>Feb. 21, 1998</td>
<td>Fonovisa</td>
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<td>8</td>
<td>&quot;La Mejor . . . Coleccion&quot;</td>
<td>2</td>
<td>Oct. 2, 2004</td>
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<td>9</td>
<td>&quot;Regalo De Amor&quot;</td>
<td>2</td>
<td>Nov. 13, 2004</td>
<td>Fonovisa/UG</td>
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<tr>
<td>10</td>
<td>&quot;Baladas Rancheras&quot;</td>
<td>3</td>
<td>Nov. 3, 2001</td>
<td>Fonovisa</td>
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*Titles on these charts are ordered by peak position on Top Latin Albums and Hot Latin Songs. If more than one title peaked at the same position, ties were broken by the number of weeks spent at the peak. If ties still remained, they were broken by the number of weeks on the chart, and then in the top 10, and/or top 40, depending on where the title peaked.*
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5/22 King City, CA
5/27 Ontario, CA
5/28 San Diego, CA
5/29 Stockton, CA
7/22 Kansas City, MO
7/23 Tulsa, OK
7/24 Springdale, AK
7/29 Raleigh, NC
7/30 Atlanta, GA
7/31 Winston Salem, NC
8/19 Tyler, TX
8/20 Amarillo, TX
8/21 Austin, TX
8/25 Dallas, TX
8/26 Houston, TX
8/27 Los Angeles, CA
10/07 Portland, OR
10/08 Yakima, WA
10/09 Seattle, WA
10/14 Sacramento, CA
10/15 San Jose, CA
10/16 Santa Rosa, CA
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"Nuestra Experiencia
Si Hace La Diferencia"
GOING GLOBAL WITH LOS TEMERARIOS

BY LEILA COBO

In the beginning, Los Temerarios got the brushoff from every label they approached.

So, they pooled their money and paid for their own recording, production and manufacturing, selling albums out of their cars and promoting them on their own, town by town, radio station by radio station.

That was more than two decades ago. And today, Los Temerarios' spirit still remains singularly independent. Although they market, promote and distribute their music through a licensing agreement with Latin powerhouse Fonovisa Records, they own their masters through their own label, AFG Sigma Records.

The arrangement has benefited Los Temerarios and Fonovisa. The band, led by brothers Adolfo and Gustavo Angel, and the record company have worked together since 1996 in an alliance that has yielded a string of radio hits and top-selling albums. Now, Fonovisa aims to push Los Temerarios' success beyond their natural borders.

"This group has achieved super-star status in the United States and Mexico," says Jose Behar, president/CEO of Univision Music Group, which owns Fonovisa. The next step, he adds, is to develop the band throughout the Latin regions, specifically in markets like Argentina, Colombia, Chile and Spain.

"Our objective is to create a strong brand—Los Temerarios—in those markets, as strong a brand as we have in the United States and Mexico," Behar says.

Ironically, Behar notes, when he headed EMI Latin prior to launching Univision in 2000, he had attempted to sign Los Temerarios when their Fonovisa contract was up for renewal.

"I went to the Los Angeles Coliseum to see them," he recalls. "We were there all night, and at seven in the morning, we went to breakfast. And they ended up renewing with Fonovisa. I was really heartbroken. So, when the opportunity arose for me to work with them again, Adolfo and I looked at each other and we said, 'The time wasn't right eight years ago, because it wasn't in the cards.' But it was in continued on >>p57
Los Temerarios' major-label recording career began in 1983, when they inked a deal with CBS Mexico. It was short-lived and not particularly successful.

Then, in the late 1980s, they signed with indie powerhouse Disa Records, which boosted their popularity in Mexico through a handful of albums.

However, in 1990, the Angel brothers decided to create their own label, which they named AFG Sigma. (AFG are the initials of Adolfo, Gustavo and cousin Fernando Angel, the group's core members.)

From that point, everything Los Temerarios released went through AFG Sigma in the United States, although the band continued to release through Disa in Mexico until 1994.

Despite their success, Los Temerarios wanted more international exposure, and in 1996, they struck a deal with Fonovisa, which by then was the biggest-selling regional Mexican label in the United States.

This marked a milestone for the group, particularly after 2000, when it released "En la Madrugada Se Fue." Although the album fell under the banner of romantic grupero music, it was set to an accompaniment of pop strings, arranged by producer Rudy Pérez. The album sold more than 1 million copies in the United States alone.

"That move put them on the same level as the most important Latin pop acts," says Carlos Maharbiz, Los Temerarios regularly draw tens of thousands of fans to outdoor concerts in its native Mexico.

Fonovisa VP of A&R and operations director for the East Coast and Puerto Rico. "They were able to conserve their fan base while expanding to other audiences."

Today, Maharbiz adds, Los Temerarios are the "one romantic, popular Mexican group that remains relevant. Because they have known how to evolve while maintaining a balance, somehow never losing the audience that has followed them for so many years."

Key to the group's success, Behar says, is Adolfo's production skills, Gustavo's voice and their ability for both to evolve from genre to genre.

"He's like a chameleon," Behar says of Gustavo. "He has the vocal ability and the range and flexibility to adapt to the different genres within the regional Mexican umbrella. But Los Temerarios are much more than that. They're a major international act, and that's why they've been able to achieve such remarkable success."

While Fonovisa has focused on widening the international audience of Los Temerarios for at least the past five years, efforts have grown even stronger since the 2004 release of "Veintisiete," an album that mostly featured covers of well-known ranchera songs.

The group initially conceived the disc as a concept album. After all, Los Temerarios have usually recorded songs written by Adolfo, not cover versions.

But "Veintisiete" made history when its first single, "Qué de Raro Tiene," became the first ranchera track to hit No. 1 on the Billboard Hot Latin Songs chart.

At that point, Fonovisa executives realized Los Temerarios' brand could carry any kind of music.

"It's not a concept that falls in and out of fashion," says Alfonso Larriva, VP/GM for Fonovisa Records and VP/GM for Univision Music Group Mexico.

Los Temerarios' romantic music appeals to a core fan base of females young and old. The group also has a firm hold on what its audiences want, thanks to a steady touring schedule that has it playing virtually every weekend for massive audiences, in venues as varied as Mexico's Estadio Azteca, New York's Carnegie Hall and La Quinta Vergara in Viña del Mar, Chile.

"Because they write and sing romantic songs, those songs remain for posterity," Larriva says. "Adolfo's feelings, transmitted through Gustavo's voice, is something that will last for a long time."
**TOURING HIGHLIGHTS**

<table>
<thead>
<tr>
<th>Year</th>
<th>Event Description</th>
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<tbody>
<tr>
<td>1991</td>
<td>The group performs Feb. 16 to an audience of more than 63,000 at Río Nilo in Guadalajara, Mexico, an early sign of its rising status as a live act.</td>
</tr>
<tr>
<td>1992</td>
<td>A Dec. 5 performance at Deportivo Los Galeana in Mexico City draws a record-setting audience of more than 130,000. The Los Angeles Sports Arena presents Los Temerarios with the Totally Sold Out Tickets Award, a box-office honor previously presented to pop superstars including Bruce Springsteen, Madonna and Michael Jackson.</td>
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<tr>
<td>1993</td>
<td>At a performance at the Festival Internacional de la Canción de Viña del Mar in Chile, the band receives seven awards, including La Gaviota de Plata, an award based on fan votes. Los Temerarios become the first grupo romantico to sell out two nights at the Auditorio Nacional in Mexico City, performing Sept. 4-5.</td>
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<tr>
<td>1994</td>
<td>With a July 10 concert, the act is the first grupo romantico to perform at Mexico City’s Palacio de Deportes. A performance at Deportivo Oceania in Mexico City draws more than 85,000 fans.</td>
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<tr>
<td>1995</td>
<td>A three-night concert billed as Entre Lobos Y Lunas brings 10,000 fans per night to Mexico City’s Auditorio Nacional on Feb. 24-26.</td>
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<tr>
<td>1996</td>
<td>Los Temerarios become the first grupo romantico to perform at Radio City Music Hall, with an April concert at the famed New York theater.</td>
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<tr>
<td>1997</td>
<td>A Valentine’s Day concert finds the group at the 45,000-capacity Plaza de Toros Mexico bullfight arena in Mexico City. The crowd tops 100,000 when Los Temerarios return for a May 17 show at Río Nilo in Guadalajara. A June 17 show at Expo de Guadalupan in Monterrey, the capital of Mexican state Nuevo León, draws 80,000.</td>
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<tr>
<td>1998</td>
<td>At the Autódromo Hermanos Rodríguez, a racetrack outside of Mexico City that has hosted shows by the Rolling Stones, Madonna and Pink Floyd, the act performed Feb. 28 to 60,000 people.</td>
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<tr>
<td>1999</td>
<td>Los Temerarios once again sell out the 45,000-seat Plaza de Toros Mexico in Mexico City on Feb. 13.</td>
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<td>2000</td>
<td>The 114,000-seat Estadio Azteca in Mexico City, which hosted the 1968 Summer Olympics, is the site of a sold-out concert by the group.</td>
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<tr>
<td>2001</td>
<td>The governor of the band’s native state of Zacatecas, Mexico, presents Los Temerarios with a special honor, and they then return for another sold-out show at Mexico City’s Auditorio Nacional.</td>
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<tr>
<td>2002</td>
<td>A Valentine’s Day-season show at the Plaza de Toros Mexico in Mexico City has become a tradition as the group once again sells out the venue.</td>
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<td>2003</td>
<td>After winning two Billboard Latin Music Awards, Los Temerarios embark on a U.S. tour that visits such venues as the Gibson Amphitheatre in Universal City, Calif., for the first time.</td>
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<tr>
<td>2004</td>
<td>After winning the award for best grupera performance at Premios Lo Nuestro Latin Music Awards, the group plays another sold-out Gibson Amphitheatre show. At the venue, Fonovisa Records/Univision Music Group presents the band with a Recording Industry Assn. of America-certified platinum album for the sale of more than 1 million units in the United States of “En la Madrugada Se Fue.” Source: Los Temerarios</td>
</tr>
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THALÍA'S 'SIXTH SENSE'

MIAMI—Pop songstress Thalía has named her new album "El Sexto Sentido"—not after a song, but after a state of mind. "It holds a big mystery—the mystery of life, of human feeling, of broken hearts. The mystery of the sixth sense," the singer/actress/businesswoman explains as she prepares to play her new tracks at the studio of producer Estéfano.

"El Sexto Sentido" (The Sixth Sense), due July 19 on EMI Latin, is Thalía's 11th studio album. In a sense it is her most ambitious to date, even more so than her 2003 self-titled English-language debut.

"In a way, I feel like I'm living in my sixth sense," Thalía says. "I'm very receptive to everything around me.... The sixth sense liberates you from the other five senses, which are tricky.... It makes you listen to that inside voice—your intuition—which is never wrong."

As far as Spanish-language albums go, "it is EMI's most extensive and parallel release to date," says Diana Rodriguez, marketing director for Spanish-speaking artists at EMI Latin America. In the past, Rodriguez notes, EMI's Spanish-language albums were released in non-Latin markets several months after being sent to Latin America and the U.S. Latin market.

In this case, "El Sexto Sentido" is being treated as a worldwide priority, and will be released simultaneously in the United States, Latin America and Japan, and, a month later, in continental Europe, Canada, Australia and the rest of Southeast Asia.

While the album is in Spanish, it includes English versions of three songs, including first single "Amar Sin Ser Amada." The English tracks will allow the album to be released under the English title "The Sixth Sense" in Europe and Asia, where Thalía has a broad fan base. The track listing will be changed to accommodate the English tracks first.

In the United States, aside from the major promotional efforts awarded to an artist like Thalía, "El Sexto Sentido" will also be the first Spanish-language album to have a pre-order campaign through Apple Computer's iTunes. Buyers who pre-order the set can download free versions and reggaetón versions of Thalía's single (the reggaetón version is produced by Héctor "El Bambino") and a clip of the making of the video. The two bonus tracks can be obtained only through iTunes.

"As the industry evolves into digital distribution, we have to be proactive, and we believe Thalía has a young fan base that will explore the digital experience," says Jorge Pino, president/CEO of EMI Latin U.S.A.

Thalía has several unique affiliations that set her apart from many other... continued on >>p60

FACT FILE
Label: EMI Latin
Management: Rob Kos and Bryan Doyle, Doyle-Kos Entertainment
Booking: William Morris Agency
Publishing: Thai Songs/Peer
Last and top-selling album: "Thalia" (2003), 195,000

>>PHAIR PREPS 'MIRACLE'
Liz Phair's next album, "Somebody's Miracle," will come out Oct. 4 on Capitol Records. Produced by John Alagia, the set has a harder edge than her 2003 self-titled album, which included the hit "Why Can't I?" Phair will preview material from the album on an eight-city acoustic tour that kicks off July 23 in her hometown of Chicago at Lollapalooza.
—Melinda Newman

>>KEYS 'UNPLUGS'
Alicia Keys has been tapped to kick off MTV's revival of "Unplugged," its acoustic performance series. The special, which will be recorded in July, will air on MTV in the fall and will be released on J in October. Keys says she will be creating new songs as well as "flipping songs you know."
—Gail Mitchell

>>SPALDING SIGNS GREEN
Republic Universal/Mercury Records country artist Pat Green has signed with Clarence Spalding's Nashville-based Spalding Entertainment for management. Green was managed by Jimmy Perkins. Spalding also manages Brooks & Dunn, Terri Clark and new Sony artist Ashley Monroe.
—Phyllis Stark

>>NEW AFRO-CUBAN 'STEP'
The Afro-Cuban All Stars will return with their first studio album in six years Sept. 13. The title will introduce the "Cuba Ahora Series" for Globe Star Recordings, an independent world music label that has signed the Afro-Cuban All Stars as well as their leader, Juan De Marcos. "Step Forward" was recorded in Havana and features more than 50... continued on >>p60
NASHVILLE—In addition to his better-known gig as half of hot country duo Big & Rich, John Rich has quietly become Nashville's new "it" producer and one of its most sought-after songwriters.

Rich first turned Music Row heads when he helped produce Gretchen Wilson's platinum debut album, "Here for the Party," and co-authored several of its tracks, including her breakthrough single, "Redneck Woman."

Next came his own success with partner Big Kenny in Big & Rich. That was followed by the surprisingly successful debut from protégé Cowboy Troy. His album "Loco Motion," an innovative mix of country and hip-hop, was co-produced by Rich, who also penned many of its songs. The album came out on Raybaw, the Warner Bros.-distributed label Rich runs with fellow Muzik Mafia chiefs Big Kenny, Jon Nicholson and Cory Gierman. Muzik Mafia is the self-proclaimed tag given to a Nashville collective of like-minded artists who perform together and support each other's work.

"Loco Motion" sold 51,000 copies in the first week after its May release, according to Nielsen SoundScan. And Rich feels somewhat vindicated by the success of the black cowboy rapper he discovered.

"We were saying six months or a year ago, 'Everybody watch out because Cowboy Troy is going to make a record and he's going to be a big deal and people are going to like him.' We got laughed at," Rich says. "People went, 'You're out of your mind.'"

Now suddenly, Rich's work is everywhere. He co-wrote Faith Hill's current hit single, "Mississippi Girl," and has two more cuts on her upcoming album, including a Hill/Tim McGraw duet.

He co-wrote five songs on newcomer Jason Aldean's upcoming debut, including current charting single "Hicktown." And he has several cuts on Keith Anderson's recently released debut album as well.

Rich and Big Kenny produced and recorded a song with Billy Joe Shaver. "I'm Gonna Live Forever," which is on Shaver's latest Compadre Records album and may also be included on the upcoming Big & Rich project.

In between Big & Rich tour dates, Rich is in the studio mixing the sophomore albums from Wilson and Big & Rich—both due in the fall. He's also producing and writing with Warner Bros. artist Shannon Brown and preparing to produce the Raybaw debut of James Otto.

The sleep-deprived Rich's ability to take on all of these projects at once is a testament to his youthful energy, fueled by a healthy dose of Crown Royal and by the adrenaline rush that comes with seeing his dreams come true.

"Everything's so exciting right now I don't want to sleep," he says. "I'm afraid I'll miss something.

"Since I was probably 20 years old, the only thing that consumed my thought process was music," Rich continues. "I finally arrived at the place where I have these opportunities that I've been struggling for my whole career [and] I want to take advantage of them and really exhaust my potential ... I'm really testing myself to see what exactly am I capable of."

Rich says his sudden hot streak as a writer is due to a combination of "timing" and his own hard work on behalf of his songs. The Warner/Chappell writer estimates he has penned some 900 songs in the last 11 years.

"I know my catalog better than anybody and I'll go through [it] and see that Tim McGraw is looking for this or that and I'll put together a little CD of stuff he might like and I'll mail it to him," Rich says. "I'm really proactive in pitching my stuff ... I'll sit at the computer late at night and burn CDs out of my iTunes and pop them in the mail to people, and sometimes they get cut."

Rich started off as a member of the band Lonestar in the '90s before exiting to pursue a solo career. He recorded an excellent album for BNA Records, but after a few failed singles, the album was never released and Rich was dropped from the label.

That album, which contained some of the earliest collaborations between Rich and Big Kenny, may yet see the light of day now that Rich has become a hot commodity.

Having seen the dark side of a recording career, Rich says, "The most satisfying thing to me is realizing that I've learned from my journey. I haven't become a bitter individual. I've met artists who have gone through similar things that get really bitter. That just sucks the life out of your creativity and out of the life force of your music."

Rich is very hands-on in the creative process at Raybaw, although Gierman runs its day-to-day operations.

"The point of Raybaw is to give artists that nobody else would ever give a chance to a chance to make their music," Rich says of the label.

True to its name—an acronym for red and yellow, black and white—Rich says Raybaw represents artists with diverse music styles. Besides Cowboy Troy and Otto, the label's roster includes the rapper Chance, who Rich describes as "the redneck Eminem." His project will be worked by Warner Bros.' New York staff.

Rich says the Raybaw founders are also looking to sign some "cutting-edge gospel" artists and possibly some bluegrass acts in the next 18 months.

"It represents all music," Rich says of the label. "Music that we think is great, that we believe in. We've been through enough ups and down to have learned the pitfalls of the music business and we've learned how to focus our passion [to] help somebody achieve their goals."

He hopes Raybaw might set an example for the rest of Music Row which, Rich says, needs "less bureaucracy and [more] creativity. Record labels need to loosen the stranglehold they have on their producers and on their artists.

"Record labels come to these new artists with these packages like, 'Here's your producer, here's your photographer, here's the guys [we] want you to write songs with, here's your timeline.' It's the red tape of creativity that kills artists."

"Country music really becomes great when the artist gets to be unique. If Music Row will start accepting that philosophy," Rich adds, "I really think country music's going to just go absolutely bananas in the next five years."
Fernández is unusual not only because it joins three superstars on one stage, but all three stars recorded for Sony BMG labels. Not surprisingly, Sony BMG will use the tour to promote upcoming albums from two of its stars.

First up is Fernández, who earlier this year recorded a live, acoustic album at a concert held at Teatro de la Rivera in Madrid. Guest artists included flamenco singer Diego “El Cigala” (known for his album “La Pirámide Negra” with pianist Belo Valdés), Amaia Montes, lead singer of La Oreja de Van Gogh (with whom Fernández sings his hit “Me Dióque un Perderte”), and singer Malú, who guests on another classic, “Conmigo Aprendí.”

CD and DVD releases are set for October, preceded by a single in August. Also set to release a new single in August is Chayanne, whose upcoming studio album is slated for release in the fall. He will preview the new song during the tour.

Radio Reggaetón: More radio stations enter the reggaetón realm. Univision Radio regional Mexican outlets KKVZ San Francisco and KVFV San Jose, Calif., flip formats and are now known as “La Kalle.” The radio group already has a La Kalle station in New York. Sources say Univision’s KZOL Fresno, Calif., will also flip to reggaetón.

“I identify with that song,” Urías says. “It says everyone is born crying, but I was born singing. And that’s been my life. I began singing on a farm. My father was a farmer, and that’s where we sang. There was no guitar or accordion, and we would sing a cappella.”

Urías’ first group was Los Jilgueros del Arroyo, a band formed with his brothers. Now, he’s preserving the family musical tradition with a lineup that includes his two sons, Erick and Aarón.

“My group is made up of young people and we play young music,” Urías says, “music that’s more romantic and that can reach several generations.”

Urías’ next studio album is due in September.

TRIPLE-HEADER: The upcoming triple-threat tour of Chayanne, Marc Anthony and Alejandro spokesman. That album gave me immeasurable rewards, because it changed my style. Not greatly, but it changed it.”

“El Sexto Sentido,” which follows the path of “Thalía” in its eclectic nature—incorporates heart-breaking ballads, dance tracks and straight-ahead pop—and in its very well-crafted and highly personalized songs, most courtesy of Estefano.

Estéfano also contributed some tracks to her English-language debut. Despite a strong single (“I Want You,” featuring Fat Joe), that album had modest success in the United States, selling 196,000 copies, according to Nielsen SoundScan.

Now, Thalía returns to her roots. “Everything in this album has to do with me,” Thalía says. “It’s everything that has happened, all the tattoos of experience that I carry in my soul.”

The concept of the album extends to its art, which she says is full of “enigmas” and reflects the duality of all people.
Wright No Neo-phyte

Supercat. That is one thing. Jaguar Wright will never do—in life or in her music. It is one of the reasons that Daniel Glass signed the singer/songwriter.

“I’m attracted to people who have the courage of their convictions,” says Glass, president/CEO of Artemis Records.

“She’s one of the few visionary artists who will risk laying it on the line like Steve Earle, Chuck D or Sinéad O’Connor. I always think about ‘A Few Good Men’ when I think of Jaguar: ‘You want the truth… you can’t handle the truth.’”

Wright’s brand of truth will get a second hearing when her sophomore set, and Artemis debut, arrives July 12. The intriguingly titled “Divorcing Neo 2 Marry Soul” finds the artist embracing her soul roots while separating herself from the neo-soul movement that bore her. Providing sound counsel are the duo Carvin Haggins and Ivan Barias, Raphael Saadiq and Chucky Thompson.

“I’m embracing my history, to hell with the other stuff,” Wright says, while discussing “Dear John,” the album track whose theme parallels her soul searching. “I never believed in the neo terminology, I’m a soul singer, I acknowledge that neo is how I built my career. But I’ve got to leave you baby. Thanks for the wonderful time.”

The Philadelphia-based Wright also does no mimes words when it comes to the “torpedoes” that stalled her promising start three years ago.

It was all systems go for the church-reared singer, who began as a rapper with the Philly Blunts. Background vocal sessions segued into a regular gig with the famed Black Lilly showcase that hosted Jill Scott, India Arie and others. Lilly principals the Roots later signed her to their MCA imprint Motive, which released her debut, “Denials, Delusions and Decisions,” in January 2002. Preceding the album: acclaim for her backup skills during Jay-Z’s 2001 “MTV Unplugged” appearance. The album reached No. 16 on Top R&B/Hip-Hop Albums and No. 56 on The Billboard 200, while single “The What Ifs” was featured in a Coca-Cola commercial.

Still, the project did not meet its high expectations. Conspiring against it, Wright feels, was little promotion and Geffen’s later absorption of MCA.

When Geffen did not release a second album she recorded, Wright struck a deal to get back 10 of the songs: shopping for a new label, she opted for the independent route.

“I’m proud of Denials,” but “what happened to it,” Wright reflects. “They sat on me with a Mack truck, but I kept going.”

And those—especially males—who viewed her edgy debut as the rantings of an anxious black female, Wright declares, “I’m not angry, just disappointed because we men have lost their way. Don’t be mad at me for telling the truth.”

Like “Denials,” Wright’s second album builds on her talent as a skillful and empowering singer/storyteller. Unafraid of tackling a classic, she puts a contemporary, Millie Jackson-style spin on Shirley Brown’s 1974 R&B hit “Woman to Woman.” Current single “Free” was recently remixed for radio featuring rapper Freeway.

Again, like “Denials,” Wright’s new album falls left of center from contemporary R&B. Translation: It’s a work record, and Glass acknowledges the uphill battle.

“It almost like hand-to-hand combat,” he says. “We need to spread the word one to one.… It’s about getting absorbed in the music, seeing her live.”

Complementing Wright’s current promotion/performance trek are video play on VH1 Soul and BET.

Whether the album sells 20 copies or 2 million, Wright says she’ll still be happy. “I’m not in this game for fame. I’m just helping to keep our culture alive. As long as there is still a pulse, there will always be a beat. And that’s where I am—at the heart of it.”

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**Schneider Takes Awards Share**

The big winner at the Jazz Journalist Assn.’s ninth annual Jazz Awards June 14 was Maria Schneider, who walked away with four trophies for jazz album (“Concert in the Garden” on ArtistShare), composer, arranger and large ensemble. Even though there appeared to be a New York bias in the critics’ poll results, the awards were voted on by 480 [A] members worldwide.

Held at B.B. King’s Blues Club and Grill in New York, the event attracted more than 500 industry executives, journalists and artists. Bassist/bandleader Dave Holland was named musician of the year, and pianist Hank Jones received the lifetime achievement honor. Rising-star harmonica ace Gregoire Maret was voted best player of instruments rare in jazz.

Award winners attending included Roy Haynes (best drummer), Frank Weiss (flute), Luciana Souza (female vocals), Andy Bey (male vocals), Claire Daley (baritone saxophone), Stefan Harris (mallets) and Dr. Lonnie Smith (organ). Jazz at Lincoln Center’s Todd Barkan scored best events producer, and Ben Ratliff of The New York Times was the best jazz criticism/writing event.

Performances included a spirited set by vocalist Nnenna Freelon and a brilliant solo drum excursion by Jack DeJohnette. BET Jazz filmed the awards show and plans to televise it this fall, beginning Sept. 13.

**AU BAR JAZZ DEMISE:** At the Jazz Journalist Assn. hang, San Francisco vocalist Kitty Margolis was excited about her planned two-week run at Au Bar [formerly Le Jazz Au], but the venue was to begin June 15. Co-owned by longtime impresario Howard Stein (who ran the midtown ‘70s-‘80s disco Xenon that rivalled the infamous Studio 54), the jazz venue opened in February 2004 and quickly proved to be the Manhattan hot spot for catching such vocalists as Dee Dee Bridgewater, Dr. John, Madeleine Peyroux, Shirley Horn and Ledisi. (Horn recorded a live album there that Verve will release in October.)

Margolis says she did a two-hour sound check with her band June 14, with Stein present, but was shocked the following morning when fans planning to fly in for the Au Bar dates e-mailed her that they had received ticket refunds. “That’s how I found out the run was canceled,” she says. “It wasn’t until I reached Howard later that he made it official.”

She was refused to comment on Margolis’ story. However, his Au Bar operating partner Stratis Morfogen vehemently denies her claims. “There never was a sound check, and Howard told her and her manager that the shows were canceled two days earlier.”

Morfogen says.

Meanwhile, sources say Au Bar has failed to pay at least two headliners, Patricia Barber and Freddie Cole, for their engagements. Morfogen acknowledges that money is owed to the two, but insists that payment plans are in place.

In fact, Au Bar has canceled its bookings for the rest of the year, including Stacy Kent, Tierney Sutton, Lila Downs, Anat Hampton Callaway and Karin Allyson. However, Morfogen says jazz will return to Au Bar in 2006.

“There’s no sense of urgency to get live acts now that the nightclub has been revitalized. But we plan to go ahead early next year with proven winners, rebooking headliners like Dr. John and Shirley Horn.”

That may prove to be easier said than done, given that the room had been booked by artistic director Jason Olaine, who served in the same role at the prestigious San Francisco Bay Area club Yoshi’s (1993-99) before becoming an A&R exec and Grammy Award-winning producer at Verve (1999-2004). He tendered his resignation to Au Bar after learning of the Margolis cancellation. He says he heard the news from the vocalist.

“IT’S FRUSTRATING to see such a sad end to the baby I was nurturing to adulthood,” Olaine says. “In this business all you have is your word and your reputation. I had to go.”

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**Rhythm & Blues**

**GAIL MITCHELL gmitchell@billboard.com**

**‘Rize’ Kicks Up Gospel/Hip-Hop Mix**

If “Rize” co-producers Tone and Richmond Talaeua have their way, a new R&B genre will emerge as a byproduct of the krumpting dance craze depicted in the Lions Gate Films documentary. The Talaeua brothers’ critically acclaimed movie was distributed and produced by video director/photographer David LaChapelle.

“Lyrically, today’s hip-hop music doesn’t fit where the dancers are at,” Tone said after a June 20 screening of the Los Angeles chapter of the Recording Academy. “We’re trying to speak a head new genre of music. Forget commercial hip-hop—people are ready for something different.”

The Talaeua brothers belong to the five-person Red Ronin collective, which produced and mixed the “Rize” soundtrack, released June 21 via Social Capital/Forster Bros./EMI. Combining original, primarily West Coast hip-hop with gospel standards, the soundtrack features a diverse lineup, including Christina Aguilera, Planet Asia, Dizzee Rascal, the Five Blind Boys of Alabama, Tonex and MC/Choreographer Fliyd Styte. Tone and Richmond produced that inspiration for the soundtrack’s street-honed music came from the young dancers they witnessed at kumpfa sessions in South Central Los Angeles. The dance style, created by Tommy Johnson (aka Tommy the Clown) in the wake of the early ’90s L.A. riots, was originally known as “Clowning.” It evolved into the aggressive krumping (morphed from the word “crunk”), which parallels African tribal rituals. Wearing colorful make-up and costumes, the various L.A. troops stage dances-offs similar to battle rapping. These contests double as a deliverance from gang, drugs and troubled upbringings.

Miss Prissy, one of the featured dancers in “Rize,” says she hates it when people relate krumpfing solely to hip-hop. She equates the exhilaration the dancers feel as “more church-like. It’s very much like the Holy Spirit in church. You can’t explain it. You just go with it.”

Prissy is currently on tour with the Game. Another featured dancer, Baby Tight Eyez, produced the soundtrack selection “Amazing Grace” for the opening of July 24. If you haven’t seen it, go. Help support a burgeoning art form in communities where art and other after-school programs are a rare commodity. You’re in for an amazing rollercoaster ride of emotion and creativity. As one dancer eloquently notes in the film, “We’re worth more than bling or a car.”
B&N’S ‘PHILOSOPHY’
Book Retailer Picks Up Album Atlantic Declined To Release

When we first heard an advance of Ellie Lawson’s “The Philosophy Tree” nearly a year ago, we felt the efficient British singer/songwriter, who uniquely blended beats and rhymes into her strong melodies, had something special. Much to our dismay, Atlantic, after testing a single at radio late last fall, decided not to release the album.

But Lawson is getting a second chance. Barnes & Noble has picked up the album as part of its “Recommend” program, and will sell it exclusively for six months starting Aug. 2.

B&N first expressed interest in Lawson while she was still on Atlantic, but the fact that the label decided not to release the album did not diminish the retailer’s enthusiasm. “I’d gotten the promo from Atlantic, and I loved it,” B&N director of marketing for music Steven Scott says.

“When Atlantic told me that it had no plans to release it, I approached her manager to see if there was anything we could do.”

Lawson’s manager, David Mantel, says that while he is disappointed by Atlantic’s decision, he is grateful for how the label handled the dismissal, which he says was done “as honorably as possible.”

“It was a little inexplicable, because things were starting to happen,” Mantel says. Among them were an April appearance on “The Ellen DeGeneres Show” (which Atlantic helped pay for traveling expenses for even though it had passed on the album) and one of her songs being included in the movie “Monster-in-Law.”

“The Philosophy Tree” will be on Lawson and Mantel’s Whatever It Takes/Create Your Own Reality Records. Atlantic declined to comment.

Lawson admits that she was devastated when she first heard Atlantic was not releasing the set, but loves the idea of people finding out about it through B&N. “I’ve always wanted people to discover the record instead of having it rammed down their throats, and it will be quite natural for people to discover it this way.”

Scott feels that Lawson’s strong lyrics will appeal to B&N customers. “We sell a lot of singer-songwriters and specifically ones that cater a little more to the adult end. It’s about taste and lyrics. Our customers are readers, so I think lyrics are important.”

Past B&N exclusives include releases from Rachel Fuller, Lou Rawls, Rachel York, J Ralph and Carla Bruni. Like Lawson, York and Ralph were part of the new “Recommend” program.

Although the price has not been set, Scott says the title will be discounted for the fall quarter.

B&N will feature “The Philosophy Tree” prominently through counter displays and in-store airplay in its 450 stores that sell music. B&N and Lawson also are talking about her playing B&N stores. Advertising for the “Recommended” titles will run in music magazines Paste and HARP.

Scott would not give any financial details of the Lawson deal, although Atlantic will get an override on all sales, according to Mantel. Scott would also not discuss sales expectations for the title, but adds, “We can say to these artists and management, ‘Maybe you don’t need radio for this, but we have these customers in our stores and that’s all you need.’ ”

Lawson’s album is the program’s mainstream pop title, but Scott stresses that B&N is not stepping away from other genres. “We represent a lot of diverse styles. We’re not pushing away from any of them.”

DYLAN DOES STARBUCKS: Starbucks’ next exclusive will be “Bob Dylan: Live at the Gaslight 1962,” an album of newly restored live recordings culled from Bob Dylan’s performances at the long-defunct Greenwich Village nightspot.

The 10-song CD hits more than 4,400 Starbucks locations in North America Aug. 30, and will also be available through the chain’s Web site. The exclusivity lasts 18 months.

Bootleg versions of the shows have circulated among fans, but the Aug. 30 arrival marks the first sanctioned release. Among the tracks: the earliest surviving live recording of “A Hard Rain’s A-Gonna Fall” and “Don’t Think Twice It’s Alright.”

Starbucks Entertainment president Ken Lombard says he hopes there are more such projects to come. “Our plans with Bob Dylan go beyond this,” he says, although he adds there is no other release already in the works. Starbucks has offered archival collections in the past with such artists as Frank Sinatra and Aretha Franklin.

“No Direction Home: The Soundtrack,” the seventh installment in the Dylan “Bootleg” series, will also come out Aug. 30 via Columbia/Legacy and will be available to all retailers, including Starbucks.

The two-disc set serves as the soundtrack to a full-length biography produced by Martin Scorcese. The film will debut Sept. 26 on PBS’ “American Masters” series. Paramount will release it on DVD a week prior.

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**Hall Cast With Writers Crown**

**CASTING CROWNS**

**FRONTMAN MARK HALL CONTINUES TO CARVE A NAME FOR HIMSELF AS THE CHRISTIAN MUSIC COMMUNITY’S MOST SUCCESSFUL NEW WRITER.**

Hall, who netted the songwriter of the year honor at the Gospel Music Assn. awards in April, was named songwriter of the year again at the BMI Christian Music Awards, held June 20 at the BMI offices in Nashville.

“Any time people who do what you do tell you that you’re doing good, it’s a big thing,” he said. “I didn’t think it was going to happen tonight.”

Hall told Higher Ground at the event: “I think God knows when you need to hear, ‘Hey, you’re doing good. Keep plugging away.’

Casting Crowns’ highly anticipated second set, “Lifesong,” is due Aug. 30 on Beach Street/Reunion Records. Hall said he got some good advice from Steven Curtis Chapman and Third Day’s Mac Powell on how to write for the new record. "They encouraged me," he said. "They said ‘Mark, you just need to say what you’re supposed to say. Don’t let anything get in the way of that. If you’re not singing about something, you’re just making noise.’

So we said what God wanted us to say, and the music [business] didn’t get in the way of that.”

Casting Crowns will hit the road this fall on its first headlining tour with Word Records band Building 429, the other big winner at the BMI event.

The act’s “Grory Defined” was named song of the year. It was written by the group’s Jason Roy and Jim Cooper, who received the award for most performed Christian song of the year. The song was published by Datspring Music.

BMI senior VP Phil Graham, VP Paul Corbin and director Joyce Rice presented citations of achievement to 22 songs in five categories. The evening featured performances by Casting Crowns, Legacy Five, George Rowe and the incomparable Dottie Peoples, who closed the evening with an amazing performance that had everyone on their feet.

Hall earned four BMI citations of achievement—in the AC and pop categories—for writing “If We Are The Body” and “Who Am I,” from Casting Crowns’ self-titled debut disc. Club Zoo Music, owned by Franklin Miller and Sawyer Brown’s Mark Miller, and Chapman’s SWECs Music published the Casting Crowns hIts.

The ceremony also honored the publisher of the year, a four-way tie among Christian Taylor Music, Club Zoo, SWECs and Songs of Greater Vision. is Christian Taylor, owned by Dottie Miller, was recognized for “I Wish I Could Have Been There,” “If It Had Not Been The Lord” and “Places to Go, People to See,” Songs of Greater Vision, owned by Greater Vision members Rodney Griffin and Gerald Wolfe, was honored for “He Is to Me” and “Just Ask.”

For a complete list of winners, visit billboard.com/awards.

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**MARK BATS**

**A:** It’s about an artist’s ability to deliver passion on recordings. I’ve been blessed, of late, with all these great artists I’ve worked with. Each one has the ability to convey an incredible amount of emotion that translates to people around the world. One of my recording heroes is Sly Stone. He always got all this great energy on tape.

**Q:** What makes you want to work with a particular artist?

**A:** My goal is to get behind and support the artist—to help them create something that is theirs and theirs only. With Dave, the goal was the same. The band wanted the record to hit hard. So that’s how we proceeded.

**Q:** Your collaboration with Matthews surprised many people since you are best-known for your RB and hip-hop work. How did it come about?

**A:** They were considering several hip-hop producers to work with. But they wanted someone who fit into what they do. So I went to one of their shows and we spoke backstage. We realized that we had mutual musician friends. In this way, we felt connected musically. And like me, no one in the band differentiated music by style or genre.

**Q:** Is there a “Mark Batson sound”? Has this been a conscious decision on your part?

**A:** My goal is to not have a “Mark Batson sound.” I want each record to sound like the artist’s record. If you listen to India.Arie’s “Acoustic Soul,” I don’t think you can say, “Oh, that’s a Mark Batson record.” The same is true of my work with Anthony Hamilton, Eminem, Beyoncé and Dave Matthews. On each project, I want to capture the artist’s energy and identify that individuality on the record.

**Q:** What brings you the greatest joy and satisfaction in the studio?

**A:** When an artist’s emotion turns on and I capture that on tape. That’s the most beautiful thing—like when Dave Matthews does that quivering thing with his voice or when Mary J. breaks down in tears while singing. That’s what I’m after: that raw emotion. Which is why I never let the production get in the way of emotion.
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ASCAP SESAC BMI
Sithole Looks To Step Out Of Africa

With a sound that’s part African jazz, part roots and part adult contemporary, Zamajobe Sithole’s “Ndawe Yami” (Giant Steps/Sony BMG) was widely hailed as one of the strongest South African debut albums of 2004.

Now, with domestic shipments climbing toward the gold mark (25,000 units), Sony BMG is looking further afield. “There is a long-term commitment to this artist and the album,” says Maria Kounelakis, Sony BMG South Africa senior label manager for Giant Steps. “Although no deals are in place outside South Africa, we are interested in speaking to any independent companies in territories around the world about Zamajobe.”

The album earned the 20-year-old singer/songwriter three 2005 South African Music Award nominations earlier this year, and has picked up substantial radio play with the tracks “Hey, Hey, Hey” and “Magic.” MTV Base has had “Magic” in heavy rotation, helping Sithole cross into all racial groups and beyond South Africa. The artist’s music is published by Universal Publishing South Africa.

ASHA SINGS BURMAN: Indian singing legend Asha Bhosle has teamed up with U.S. classical/contemporary string act the Kronos Quartet for an unusual tribute to the music of her late husband, R.D. Burman. The composer, who scored more than 300 Bollywood movies, died in 1994. Nonesuch/Warner will internationally release the album, “You’ve Stolen My Heart: Songs from R.D. Burman’s Bollywood,” starting Aug. 21. Bhosle dubbed “the Queen of Bollywood” by the media, sings on eight of the record’s 12 tracks.

“It’s the first time we’ve made an album with a lead singer,” Kronos Quartet’s David Harrington says. “But we’ve often explored the marriage of music and film, so it’s a natural collaboration for us.” —NIGEL WILLIAMSON

JOVANOTTI FOR EUROPE: Universal Music Italy is preparing an international release schedule for pop/rap artist Lorenzo “Jovonotti” Cherubini’s album, “Buon Sangue 2005” (Mercury/Universal), which topped the FIMI chart in Italy for two weeks following its May 13 release.

Jovonotti utilizes many musical genres in his work, having enjoyed initial domestic success as an Italian-language top 10. “Buon Sangue 2005” is his 14th album since he debuted with “Jovonotti for President” in 1988.

Universal Music Italy director of A&R and marketing Stefano Zappaterra says the new album shipped platinum (80,000 units) and claims “multi-platinum is our objective for Italy.” The 13-track set’s lead single, “Tanto,” made the FIMI top 10 in May. The album is already out in Switzerland and Austria. Zappaterra says it will appear in Germany “before the summer is out,” and that releases for France, the Netherlands, Spain and Japan are being negotiated. A Spanish-language version is being considered for Spain. Soleluna/Universal handles Jovonotti’s publishing.

—MARK WORDEN

Words & Music

JIM BESSMAN jibessman@billboard.com

It’s Still Gore’s Party

S o what has 1960s “girl group” icon Lesley Gore been doing ever since her last studio album, the Quincy Jones-produced “Love Me by Name,” came out in 1976? Honing her songwriting chops, as evidenced by her just-released “Ever Since,” which was produced by artist/producer Blake Morgan for Engine Company Records.

Gore wrote four cuts on the album. She previously enjoyed some post-’60s songwriting success with the Academy Award-nominated “Out Here on My Own,” sung by Irene Cara in the 1980 film “Fame,” written by Gore and her brother Michael. Dusty Springfield covered “Love Me by Name,” which Gore penned with Ellen Weston. Another Gore-Weston composition, “Other Lady,” was recorded by Bernadette Peters, while “Play Me Out,” which Gore wrote with Carol Hall, was cut by Helen Reddy.

“So I’ve had a couple bites here and there,” says Gore, an ASCAP writer who is now New York-based but turned to songwriting while living in Los Angeles in the ’70s. Not surprisingly, her new songs reflect a different perspective than that of the “It’s My Party” girl who had just turned 17 when her debut hit, written by Wally Gold, John Giucc and Herb Weiner, reached No. 1 in 1963. While she notes that “Not the First” does have “kind of a ‘60s sensibility” (in the manner of “Raindrops Keep Falling on My Head”), the lyric is “180 degrees” from Gore’s adolescent hits.

“This is Lesley talking to a younger woman and urging her to be careful of who she’s dating and what’s going on in her life,” Gore says. And she says the “very personal” album closer “We Went So High” is about “what my life has been like.”

“Ever Since” also contains “reimagined” versions of “Out Here on My Own” and “You Don’t Own Me,” the prototypical anthems of Gore’s career, and new songs about her life in business without working so long without learning a few things, and I’ve simplified it in a way that the band bolsters my voice—which has a lot of depth without a lot of histronics. I still hear the old sound, but with new meaning coming through.”

She notes the marked difference between the sound and that of Jones, who established himself as a producer with Gore’s early Mercury recordings.

“Those ’60s records came from the ‘wall of sound’ era where we tried to stuff in as much as humanly possible— and this has the opposite philosophy,” she continues. Jones, then a Mercury executive working with the likes of Sarah Vaughan, “put out a call to publishers” after hearing Gore’s piano/voice demos.

“It was the incredible world of being able to call [Brill Building publisher] Donnie Kirshner and getting all these writers to write you songs,” she recalls. “[Jones] came to the house with 200 demos and we listened to all of them, and the only one we had at the end was ‘It’s My Party.’”

Though it’s long served as her wonderful signature song, Gore recognizes that there is something dated about “It’s My Party.”

“It’s hard for people to take it seriously, and if there’s problem in my career, it’s not being taken seriously,” she says. “I think this album can change that perception.”

BeatBox

KERRI MASON kmason@billboard.com

Lazarus Rises

Electro DJ Devotes His Passion For The Genre To New Label

If the entry of the electro genre into the dance music mainstream has been a circus, Damian Lazarus has had a ringside seat. His new DJ compilation, “Bugged Out Presents Damian Lazarus,” (Real) sets the stage for his lead single, “Tanto,” to be released in June on the Ministry of Sound, the United Kingdom’s biggest dance label, which needed to support its new, big-ticket electro signing: New York-based performance/production troupe Fischerspooner.

“They signed an electro act and they had no label, or anyone in the company who knew [anything] about electro,” Lazarus says. “So they decided to buy off our company.”

The marriage was doomed from the start. “They were all about where's the chorus, and I was talking about where's the new electronic idea,” Lazarus recalls.

When Fischerspooner didn’t sell enough to justify its reportedly $1 million contract, MoS apparently cooled on the City Rockers deal, too. Lazarus deflected and started left-field label Crosstown Rebels, and actively pursued his own DJing career, favoring “new, upfront, cutting-edge, exciting music that you can dance to,” he says. “It’s pretty much techno- and house-based, with an electro, minimal element.”

Now, the sound he stuck with is attracting new international attention, but this time for its substance rather than its style. “Bugged Out” is trippy, dirty and odd, featuring tech-house jams and blippy soundscapes.

But while its stripped-down synth-and-bass is definitely new, “Bugged Out” follows a typical compilation format, giving fans of traditional dance a comfort zone.

Lazarus thinks dance fans are ready for some new-school minimalism anyway: “People are now listening to the quiet voice, as opposed to the big symphony,” he says.

HURRY UP AND WAIT:

With new album “Supernature” (Mute), lush British duo Goldfrapp is poised to breakthrough into the pop mainstream, Mute director of marketing Jeanne Klafin says. But the United States will have to wait for the rest of the world to discover it first. The follow-up to 2003 critics’ fave “Black Cherry” was serviced to the press in early June, in prep for a Sept. 20 release date. But in order to allow the band to meet the promotional demands of their target markets—the United Kingdom and Europe—the Mute home office in London moved the U.S. release to February 2006.

“We feel the strategic staggering of release dates will have a positive effect on the Goldfrapp campaign in the United States, and concurrently a positive effect on the worldwide campaign,” Klafin says.

“The U.S. will be in the position to begin our album campaign while it’s already reacting,” Klafin adds, who likens the plan to jumping “on a moving train.”

What’s more, a synchronized worldwide release date would have precluded the U.S. market from extras, like added-value album packages, and promotional exclusives.
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**REVIEW SPOTLIGHTS**

**ALBUMS**

R. KELLY

**TP.3 Reloaded**
Producer: R. Kelly

*Release Date: July 5*

R. Kelly eschews the dance party/inspirational vibe of last year's “Happy People/Saved Me” in favor of the sexually charged themes that first earned him musical notoriety 10 albums ago. While some may deem this a risky move given his personal troubles, problems, Kelly delivers subtlety and overt variations on the subject matter here. Five tracks belong to the curiosity-piquing R&B hit “Tell Me,” but R. Kelly doesn’t break any new lyrical ground, but Kelly’s talent for penning original, infectious grooves remains intact. That underscores why the songwriting/producer is still many artists’ go-to guy. Snoop Dogg’s signature, laid-back rap style perfectly complements Kelly and his roll-with-it groove on “Happy Summertime,” one of the few songs where sex is not a key component. "Reggae Bump Bump" is a percolating track that practically screams remix. And while I do love it, With Your Hands, it definitely gives away what you think is the truth—bare track finds Kelly admitting his indiscretion and adorning himself for not respecting his paramour. —GM

**THE POSIES**

Every Kind of Light

*Producers: the Posies/Byrdcote*

*Release Date: June 28*

The first Posies album in seven years rejuvenates the group as a rock quartet. The band is now more of a collaborative project than a Jon Auer-and-Ken Stringfellow-with-hired-guns proposition, and it shows in the ebullience of the songs here. The 12 tracks alternate deftly between atmospheric pop and harder-rocking numbers. With limited studio time, the music, lyrics, and the trademark sly, metaphorical nods all come quickly, which is a boon on standouts like the jet-propelled “Second Time Around” and the gentle penultimate “That Don’t Fly.” Political overtones lurk in the charts, but Kelly’s creative spirit is undeterred. —CT

**DAVE LIEBMAN & PHIL MARKOWITZ**

Manhattan Dialogues

*Producers: Dave Liebman, Phil Markowitz*

*Zoho*

*Release Date: July 12*

Soprano/tenor saxophonist Dave Liebman meets up with pianist Phil Markowitz for a sublime duo collection of cerebral pop tunes. Leckie’s composition and playing show off what little is solid, but the opening moves "Burned Out" solidify the feeling of stumbling onto something special. And so its continues through songs that play out like a fresh discovery that’s strangey familiar—a 60s soul in a 21st-century outfit. One can only hope for a future version, where Little Barrie’s go-go boogie would benefit from the pop, hiss and warmth of the needle riding the groove.—BAJ

**VARIOUS ARTISTS**

Fantastic 4—The Album

*Producers: Dave Jordan, Todd O’Donnell*

*Release Date: July 5*

The musical companions for the Fantastic Four skin-up incorporates pop, hip-hop, soul and several shades of rock over the course of 20 tracks. Some were written for the movie, others are “inspired” by pieces and a few were previously released. Just about all the material has been cut, but the collection is more of a sampler than a cohesive soundtrack. Then are a few names (Velvet Revolver, Chingy, Joss Stone), some new faces (Japanese band G.roken, ICP) and Lalah Hathaway. The primary vibe is that of soulful jazz that touches base with the blues ("Heaven") and frequently spins off compelling arrangements. Most tracks offer a deep level between melancholic and abstraction. But every song plays by its own rules and holds a full measure of intrigue. A wonderful listening experience.—PVV

**JESSICA SIMPSON**

These Boots Are Made for Walkin’ (3:40)

*Producers: Jimmy Jam, Terry Lewis, Leilani Waller*

*Hazzwood*

*Columbia (CD promo)*

You’ve got to see it to believe it. No, really. Jessica Simpson’s cover of Nancy Sinatra’s “These Boots Are Made for Walking” is designed for MTV—and every 15-year-old boy looking for an outlet for his percolating hormones. On its own, Simpson sounds like a major tease at a very adult headdress, complete with a suggestive new lyric and a background vocal from, uh, Willie Nelson. The videoclip is an extended promotion for the songbird’s acting debut in the movie "The Dukes of Hazzard." Visually, Simpson personifies a walk-on role to their excess. Each of Stefan’s singles has done successfully better on the charts, so radio is waiting with open arms for this one. —KC

**LEELA JAMES**

A Change Is Gonna Come

*Producers: various*

*Warner Bros*

*Release Date: June 21*

Warner Bros. had best realize what it has on its hands with newcomer Leela James. Pretend, for a moment, that it was possible for Tina Turner, Nora Hendrix and Gwen McCrae to collectively weave birth to a baby girl. Well, that girl, grown up, would be James. On her debut album (named after the classic Sam Cooke song), the gifted singer takes listeners back to a time when timeless—as opposed to trendy—RB and soul jams ruled the airwaves and dancefloors. And like then, she does it on her own, without the need for guest artists, though she does surround herself with savvy producers, including Kanye West, Chucky Thompson and Raphael Saadiq. On opener “Music,” James pines for the real deal (“Where’s the music gone? We don’t sing no more”). Her stunning version of No Doubt’s “Don’t Speak” will leave you speechless, while “Good Time” will leave you breathless.—MP

**BILL CHARLAP**

Plays George Gershwin: The American Soul

*Producers: Joel Moss, Frank Wess*

*Blue Note*

*Release Date: June 28*

Chapin took on the role of Leonard Bernstein last year, and he has returned to the American Gershwin project. Working with his usual trio—Peter Washington (bass) and Frank Wess (tenor sax)—Charlap has also availed himself of Nicholas Payton (trumpet), Phil Woods (alto sax), Frank Wess (tenor sax), and Slide Hampton (trombone). Charlap has laid down imaginative, swinging arrangements of some of...
Gershwin's most enduring successes, including "Someone Loves Me," "I'll Remember April," "How Long Has This Been Going On?" and "A Foggy Day." These meticulous arrangements elicit a series of memorable Gershvin vignettes, embellished by the artful contributions of the horn players.—PVV

BLUES
PAUL OSCHER
Down in the Delta
Producer: Paul Oscher
Blues火力
Release Date: July 12
This is certainly a record for fans of elemental blues. Harmonica virtuoso Paul Oscher is a veteran of the Muddy Waters Blues Band, and the album is reminiscent of Waters' formative Mississippi blues. Oscher cuts these tracks without any overdubs or other embellishments, opting instead to rely on simple blues and feel. His uncomplicated approach yields a deep, satisfying blues experience. Oscher takes on some classic blues tunes, including W.C. Handy's "St. Louis Blues," Robert Johnson's "32-20 Blues" and Robert Lockwood Jr.'s "Take a Little Walk." He offers four originals, one of which is the top-notch slow burner "So Lonesome." Also note his very cool solo-guitar cover of "What a Friend We Have in Jesus."—PVV

HIP-HOP
BIZARRE
(Hip-Hop)
Hannicap Circus
Producers: various
Redhead/The Arsenal/Sanctuary Urban Records
Release Date: June 28
If crude tales of incest, child abuse, drug abuse and just about every other type of abuse are your thing, then the 10-member Bizarre's "Hannicap Circus" is for you. The self-proclaimed "guy that chews paper, has a shower cap in public, pops Vodka in my pants and goes fishing" does his best to live up to his moniker with this seriously disturbing offering. On "Let the Record Slip," he raps about doing things to his 6-year-old daughter that would warrant him a lengthy jail sentence. This must be something about Bizarre that people like, however. Why else would credible artists and producers such as Hi-Tek, Raphael Saadiq, OutKast's Big Boi and Dead Prez's Sticman lend their talents? Whatever the case may be, perhaps it's with a strong stomach and a bottle of aspirin handy, others may be able to see the beauty of Bizarre.—IMJ

VITAL REISSUES
ANTHONY HAMILTON
Soulfire
Producers: various
Atlantic/Rhino
Release Date: June 28
When he released his "debut" album in 2003, fans and critics alike were immediately drawn to the grittiness of Anthony Hamilton's voice. The gut-wrenching emotion of his singing was the perfect companion to his rich, lyrical vocals. But before some vocalInicial to walk all over his heart. Hamilton recorded "Soulfire." His project on the now-defunct label of the same name. While the same raw quality still permeates his voice, the album is far less melancholy than "Comin' From Where I'm From." It's his first go at that project as the midtempo "Love and War" while former labelmate Sunshine Anderson discards the melancholy of the heart on "Last Night." Overall, "Soulfire" gives fans a glimpse into Hamilton's musical journey, and it's the same time proves that he has been good from the start.—IMJ

DVD
MC5
Kick Out the Jams: Music Video
Release Date: July 12
The MC5 were the culture wing of the White Panther Party, a revolutionary concept of the late 1960s that could have only sprouted in Detroit. This 35-minute DVD contains but 1 songs in black and white, shot at an outdoor concert at the Grande Ballroom by Len Sinclair, wife of White Panther founder John Sinclair circa 1969. Cary Loren of Destroy All Monuments, who assembled the footage and added some psychedelic swirls to enliven these grainy images. Musically, the MC5 were raw and intense, precursors to both punk and heavy metal and like nothing on the air at the time. Through their signature tune "Kick Out the Jams" they outpatient us all, and "Motor City is Burning" is a white blues landmark, there is nothing here that will convince the initiated that this "guitar army" (as John Sinclair calls the band in his first book) was front-line soldiers of the rock revolution.—WR

NEW & NOTeworthy
THE REDWALLS
Thank You (3:25)
Producer: Rob Schnapf
Writers: J. Baren, L. Baren, A. Langer
Publisher: not listed
Capitol (CD promo)
Neither is a star story. The Redwalls can share for years to come. When they came to Capitol, the suburban Chicago quartet was known as the Pages. But they were asked to change their name so as not to be confused with another Pages, which became Mr. Mister. No worries, not a soul is going to confuse the two. For one, Roger! "Thank You!" couldn't easily be taken for Britlop, with its cosmic wall of (graciously exaggerated) harmonica, accented Chris Carney signs of doing body shots to keep the bodies rocking! His champion lyric comes when he waves the flag for safe sex. "So now it's time to think/Before you start to drink/See your public, pop that top/But don't let the ladies turn this into a summer favorite—CLT

CATALGO
THE KILLERS
All These Things That I've Done (4:27)
Producers: the Killers, Jeff Saltzman
Writer: B. Flowers
Publisher: The Killers Publishing, ASCAP Island (promo CD)
With the mainstream success of the top 10 "Mr. Brightside," the Killers have emerged victorious atop a heap of retro rock acts. The band should continue to ride that wave of success with "All These Things That I've Done." Opening with a simple tinkling of keyboards, the song builds to a crescendo of crashing guitars, pounding drums and vocalist Brandon Flowers proclaiming, "I've got soul but I'm not a soldier" He means it, too. Flowers is backed by the Sweet Inspirations gospel choir. Although not exactly in the same vein as previous singles, "All These Things" should have fans clapping along and keep the Killers career full of life.—K

CRITICS' CHOICE • A new release, regardless of chart potential, highly recommended for musical merit.

All albums commercially available in the United States are eligible. Send album review copies to Jonathan Cohen and singles review copies to Chuck Taylor (both at Billboard, 770 Broadway, Sixth Floor, New York, NY 10013) or to the writers in the appropriate bureaus.

EDITED BY JONATHAN COHEN (ALBUMS) AND CHUCK TAYLOR (SINGLES)
CONTRIBUTORS: Kevin Coyle, Troy Carpenter, Katie Hardy, Ivory M. Jones, Kathy Kroll, Gail Mitchell, Michael Pastorelli, Dee-Ouette, Debbie Cappuccio, Wayne Robbins, Chuck Taylor, Chris L. Tolis, Philip Van Vleck.

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THE PROM KINGS
Birthday (3:57)
Producers: Mike Carney, Andy Duncan
Writers: various
The Prom Kings took 35 CD cuts to get their party line up its birthday" to heat for its upcoming second single. Sounding like a more melodic Limp Bizkit that doesn't take itself so seriously, this "Birthday" party deejAY negotiates the tricky border of nu metal/rock mainstream, as the band cuts its edge with a fun, catchy release. Michael's "Lotta Love" or Maria Muldaur's "Midnight at the Oasis" hopped up. Wicked fun. And, it's already top 35 on AC—enjoy the ride!—CT

THE PRINCE EXTRAVAGANZA
The Purple Album: 1977 (2) 1985 (1)
Producers: Prince
Writers: Prince
Publisher: Prince
The Purple Album: Warner Bros.
Thoughts: "Purple Rain" (the album has been on my playlist for years. However, after seeing the Purple Rain documentary, I'm not so sure about a reissue.)

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The End Can Be A Great Place To Start A Song

I heard on the news that Lindsay Lohan made an abrupt and unexpected exit from the premiere of "Herbie: Fully Loaded" when the actress-turned-singer learned she recorded a song that she had starred in. She even got the band’s subsequent "Greatest Hits" album for another two million copies, while the band’s subsequent "Greatest Hits" album rang another 2.2 million copies. Most illustrative of how big a closing-credit placement could be was the monster film "Titanic" with Celine Dion’s signature song, "My Heart Will Go On." The SoundScan tally, 10 million for the "Titanic" soundtrack, 2 million for sequel album "Back to Titanic," 9.4 million for Dion’s "Let’s Talk About Love" and another 7.2 million for her hits set "All the Way... A Decade of Song.

It would be naive to suggest a Hollywood ending was the sole reason that any of these four songs, or the albums that contained them, became hits. Still, with these four tunes representing more than 46 million units of album sales in the United States alone, closing credits don’t seem such a bad place to be—so long as the song and the artist who delivers it have teeth.

UNTANGLED WEB: Despite a 44% drop in its third week (138,000 copies), Coldplay’s "X&Y" holds the lid on The Billboard 200 for a third week, the most frames atop the list by any of the eight acts that have ruled up since 50 Cent’s "The Massacre" held at No. 1 for six weeks.

"X&Y" has sold 1.2 million to date. Meanwhile, billboard biz reveals interesting stories from every-other-week charts that are not published this issue.

Ludacris’ "Pimpin’ All Over the World" moves 3 1 on our recently launched Hot Videos chart, ending a four-week ride by 50 Cent’s "Just a Lil Bit." Hugh Masekela’s aptly titled "Revival" bows at No. 6 on Top World Albums, the African trumpeter’s first Billboard chart appearance since 1994. And sales practically double for Israel & The New Breed on Top Gospel Albums (11-2).

FOR THE RECORD: A communications snag caused three errant charts to appear in the last issue of Billboard. Upon final processing, Tamera Mann’s "Gotta Keep Movin’" entered Top Gospel Albums at No. 3 with that chart’s Hot Shot Debut, while Dr. Charles G. Hayes & The Warriors’ "The Remix" should have entered at No. 9. The incomplete results also affected Nos. 15-30 on Top Hearseekers and Nos. 25-50 on Top Independent Albums. Those three charts were properly ranked when Nielsen SoundScan released them June 22 and were corrected June 24 at billboard.com. And billboard.biz.

Go to www.billboard.biz for complete chart data
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<td><em>X&amp;Y</em></td>
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<td><strong>Three Cheers For Sweet Revenge</strong></td>
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**The Ultimate Collection** |                  |                      |
**Best Of The 90s** |                  |                      |
**Crazy Little Thing Called Love** |                  |                      |
**The Very Best Of** |                  |                      |
**The Right Time** |                  |                      |
**Free Yourself** |                  |                      |
**American Idol Season 1** |                  |                      |
**The Red Light District** |                  |                      |
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**The Phantom Of The Opera** |                  |                      |
**Blame The Vain** |                  |                      |
**Live Like You Were Dying** |                  |                      |
**Greatest Hits** |                  |                      |
**Get Lifted** |                  |                      |
**Naked** |                  |                      |
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**Erika Jo** |                  |                      |
**Magic Time** |                  |                      |
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**SALES DATA COMPUTED**

**ARTIST**

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HOT 100 AIRPLAY

Title | Artist/Imprint | Promotion Label | Category | Peak Position | Week 1 | Week 2 | Week 3 | Week 4 | Week 5 | Week 6 | Week 7 | Week 8 | Week 9 | Week 10
--- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | ---

HOT DIGITAL SONGS

Title | Artist/Imprint | Promotion Label | Category | Peak Position | Week 1 | Week 2 | Week 3 | Week 4 | Week 5 | Week 6 | Week 7 | Week 8 | Week 9 | Week 10
--- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | ---

ADULT CONTEMPORARY

Title | Artist/Imprint | Promotion Label | Category | Peak Position | Week 1 | Week 2 | Week 3 | Week 4 | Week 5 | Week 6 | Week 7 | Week 8 | Week 9 | Week 10
--- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | ---

MODERN ROCK

Title | Artist/Imprint | Promotion Label | Category | Peak Position | Week 1 | Week 2 | Week 3 | Week 4 | Week 5 | Week 6 | Week 7 | Week 8 | Week 9 | Week 10
--- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | ---

Data for week of JULY 9, 2005 | For chart reprints call 646.654.4633 Go to www.billboard.biz for complete chart data 77
### Hot Single Sales

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>I Believe In You</td>
<td>Sinatra</td>
<td>2</td>
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<tr>
<td>All I Ask</td>
<td>Jordin Sparks</td>
<td>3</td>
</tr>
<tr>
<td>It's Not Over</td>
<td>Jordan Knight</td>
<td>4</td>
</tr>
<tr>
<td>Good Without You</td>
<td>Sara Evans</td>
<td>5</td>
</tr>
<tr>
<td>Everytime I Cry</td>
<td>Pink</td>
<td>6</td>
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<tr>
<td>I'm Your Angel</td>
<td>Celine Dion</td>
<td>7</td>
</tr>
<tr>
<td>A Heroes Journey</td>
<td>Kelly Clarkson</td>
<td>8</td>
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<tr>
<td>Can't Help Myself</td>
<td>Celine Dion</td>
<td>9</td>
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<tr>
<td>How To Love</td>
<td>Samantha Mumba</td>
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### POP 100 Airplay

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<tr>
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<tr>
<td>Stereo Love</td>
<td>Train</td>
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<tr>
<td>Beautiful Mess</td>
<td>Nicki Minaj</td>
<td>2</td>
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<tr>
<td>I'm Yours</td>
<td>Joss Stone</td>
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</tr>
<tr>
<td>Don't Let The Sun Go Down</td>
<td>Sugar Ray</td>
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<tr>
<td>Just A Lil Bit</td>
<td>Faith Evans</td>
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<td>The Man Who Got Away</td>
<td>John Lee</td>
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<td>Falling In Love</td>
<td>Whitney Houston</td>
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<td>Backseat Rider</td>
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<tr>
<td>In the Name Of Love</td>
<td>Guiding Light</td>
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### HitPredictor

- **AN/AIR**/AirScans/Chart Data
- **PCP 100 AIRPLAY**
  - The Click Five: Just The Girl (78) 1
  - Mariah Carey: Make It All Right (81) 2
  - Scars cover (81) 3
- **ADULT TOP 40**
  - Kelly Clarkson: Behind These Hazel Eyes (97) 1
  - The Game: Bed of Lies (97) 2
  - Ludacris: Go! & Get It (97) 3
  - Craig Morgan: Red Hot American (97) 4
- **MODERN ROCK**
  - Audioslave: Does Me Good (47) 1
  - The Corrs: Nothing Lasts Forever (47) 2
  - Match Point: For the Love Of Money (47) 3

**Note:** The data provided is a snapshot of the Billboard charts at a specific point in time, reflecting the popularity of songs and artists at that moment.
### Hot R&B/Hip-Hop Airplay

<table>
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<th>Title</th>
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<tr>
<td>1</td>
<td>Love Yourself</td>
<td>Marion (T.U.G./Epic/Sum)</td>
</tr>
<tr>
<td>2</td>
<td>Don't Cha</td>
<td>Frankie (Def Jam/IDJMG)</td>
</tr>
<tr>
<td>3</td>
<td>Taurus Here</td>
<td>Joe (Def Jam/IDJMG)</td>
</tr>
<tr>
<td>4</td>
<td>Let Me Hold You</td>
<td>Destinys (Click/Interstate)</td>
</tr>
<tr>
<td>5</td>
<td>All I Need</td>
<td>monotony (Epic/Sum)</td>
</tr>
<tr>
<td>6</td>
<td>Slow Down</td>
<td>Missy Elliott (UMRG)</td>
</tr>
<tr>
<td>7</td>
<td>Miss Me</td>
<td>Maze (MOTOWN)</td>
</tr>
<tr>
<td>8</td>
<td>I'm A Hustla</td>
<td>Common (G.O.O.D./Geffen)</td>
</tr>
<tr>
<td>9</td>
<td>Welcome To Jamrock</td>
<td>Mary J. Blige (G-Unit/ATLANTIC)</td>
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<tr>
<td>10</td>
<td>How You Feel Good</td>
<td>Kevin Tyson (Def Jam/IDJMG)</td>
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<td>11</td>
<td>Ain't No Way</td>
<td>Teairra Mari (RCA-Fellow/Def Jam)</td>
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<td>12</td>
<td>Trapped In The Closet</td>
<td>Bounce (Beach/The Coast/Atlantic)</td>
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<td>R&amp;B/hip-hop singles sales</td>
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### Adult R&B

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<tr>
<td>1</td>
<td>I Can't Stop Loving You</td>
<td>Marvin Gaye (Motown)</td>
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<td>2</td>
<td>We Belong Together</td>
<td>Beyonce (Columbia/SUM)</td>
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<tr>
<td>3</td>
<td>We Belong Together</td>
<td>Beyonce (Columbia/SUM)</td>
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<td>4</td>
<td>Forever</td>
<td>Missy Elliott (UMRG)</td>
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<td>5</td>
<td>Purely</td>
<td>Fantasia (Rino/Laface/Zomba)</td>
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<td>6</td>
<td>Satisfied Her</td>
<td>Crystal Waters (MOTOWN)</td>
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<td>7</td>
<td>Every Time</td>
<td>D'laila (Def Jam/IDJMG)</td>
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<td>8</td>
<td>Go!</td>
<td>DJ Spinna (Kon Court/Def Jam)</td>
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<td>9</td>
<td>Got It All</td>
<td>Brian McKnight (Def Jam/IDJMG)</td>
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<td>10</td>
<td>Ain't Nobody</td>
<td>Sade (MOTOWN/UMRG)</td>
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### R&B/hip-hop singles sales

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<td>Taurus Here</td>
<td>Joe (Def Jam/IDJMG)</td>
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### Heyday, the100

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<td>Joe (Def Jam/IDJMG)</td>
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## Hot Latin Songs

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<td>Ella Yo</td>
<td>Daddy Yankee, J. Shecter &amp; Hector</td>
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<td>Siempre Tu</td>
<td>Juan Luis Guerra &amp; Gran jury</td>
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<td>El Chamey</td>
<td>Chayanne &amp; The Caffeine</td>
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<td>Que No Que Sa</td>
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<td>Ni Me Queda Mas</td>
<td>La Santaolalla, Juanes &amp; J. Espinosa</td>
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<td>Oficio (No Es Amor)</td>
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<td>Y AQUE QUERIA</td>
<td>Los Tigres del Norte</td>
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<td>Canto Y Canto</td>
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## Top Latin Albums

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<td>En El Momento</td>
<td>Chayanne</td>
<td>$19.98</td>
<td>1</td>
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<tr>
<td>2</td>
<td>Historia Continua...</td>
<td>Alejandro Fernandez</td>
<td>$19.98</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>Como Viene El Viento</td>
<td>Anjulie</td>
<td>$19.98</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>Historia Continua...</td>
<td>Alejandro Fernandez</td>
<td>$19.98</td>
<td>4</td>
</tr>
<tr>
<td>5</td>
<td>Historia Continua...</td>
<td>Alejandro Fernandez</td>
<td>$19.98</td>
<td>5</td>
</tr>
</tbody>
</table>

## Charts Legend for rules and explanations.

1. **Hot Latin Songs**
2. **Top Latin Albums**
3. **Hitmakers**
4. **Reggaeton**
5. **Chachin'**
6. ***NEW***
7. ***NEW***

---

**Please note:** The chart reflects the Billboard Top Latin Songs and Albums chart positions as of a specific date. The prices and chart positions are subject to change over time.
### Latin Airplay Monitored

**AIRPLAY CHARTS**: Panels of 36 Latin pop, tropical, regional Mexican stations, respectively, are electronically monitored 24 hours a day, 7 days a week. © 2005 VNU Business Media, Inc. All rights reserved. **ALBUM CHARTS**: See Charts Legend for rules and explanations. © 2005, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

**AIRPLAY AUTHORIZED BY**: Nielsen SoundScan

### November 20, 2004

#### Latin Airplay Pop

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Weeks on Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;It’s Over&quot;</td>
<td>Shakira, la Tortuga</td>
<td>Epic/Legacy (Sony Music Latin)</td>
<td>1</td>
</tr>
<tr>
<td>&quot;Ole Ola&quot;</td>
<td>Marc Anthony, Solis</td>
<td>Sony BMG Latin</td>
<td>2</td>
</tr>
<tr>
<td>&quot;They Don’t Stop&quot;</td>
<td>Olga Tanon</td>
<td>Sony Music Latin</td>
<td>3</td>
</tr>
<tr>
<td>&quot;Dame lo Que Me Dijiste&quot;</td>
<td>Los Temerarios</td>
<td>Sony BMG Latin</td>
<td>4</td>
</tr>
<tr>
<td>&quot;Vivir mi Vida&quot;</td>
<td>La Camisa Negra</td>
<td>Sony BMG Latin</td>
<td>5</td>
</tr>
</tbody>
</table>
| "Oye"
| "Yo Quiero"
| "Adiós"
| "Amor del Bueno"
| "No Me Quiero Quedar"

### Latin Albums Pop

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Weeks on Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;Open Your Heart (Remixes)&quot;</td>
<td>Madonna</td>
<td>Warner Bros.</td>
<td>1</td>
</tr>
</tbody>
</table>
| "The Sound of Me / Live You"
| "The Message / Lonely"
| "Come Rain Come Shine"
| "I Just Called to Say I Love You"
| "The Only One / The Mambo Mixes"

### Regional Mexican

#### Title

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Weeks on Chart</th>
</tr>
</thead>
</table>
| "Me Quedo Mas"
| "Yo Me Quedo Sin Nadié"
| "De La Tierra"
| "El Canto"
| "La Voluntad"

#### Regional Mexican

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Weeks on Chart</th>
</tr>
</thead>
</table>
| "¡Oye!"
| "Mis Sueños"
| "El Día"
| "El Sueno"
| "El Olvido"

### Tropical

#### Title

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Weeks on Chart</th>
</tr>
</thead>
</table>
| "Bajo el Sol"
| "Siempre"
| "Conmigo"
| "La Noche"
| "Play That Song"

### Top Electronic Albums

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Weeks on Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;The Crystal Method&quot;</td>
<td>Gorillaz</td>
<td>Virgin</td>
<td>1</td>
</tr>
<tr>
<td>&quot;The Crystal Method&quot;</td>
<td>Gorillaz</td>
<td>Virgin</td>
<td>2</td>
</tr>
<tr>
<td>&quot;The Crystal Method&quot;</td>
<td>Gorillaz</td>
<td>Virgin</td>
<td>3</td>
</tr>
<tr>
<td>&quot;The Crystal Method&quot;</td>
<td>Gorillaz</td>
<td>Virgin</td>
<td>4</td>
</tr>
<tr>
<td>&quot;The Crystal Method&quot;</td>
<td>Gorillaz</td>
<td>Virgin</td>
<td>5</td>
</tr>
</tbody>
</table>

### Top Dance Club Play

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Weeks on Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;Let Me Love You&quot;</td>
<td>Usher</td>
<td>Island</td>
<td>1</td>
</tr>
<tr>
<td>&quot;You Make Me Feel Like Dancing&quot;</td>
<td>Scissor Sisters</td>
<td>Virgin</td>
<td>2</td>
</tr>
<tr>
<td>&quot;Tightrope&quot;</td>
<td>R&amp;B</td>
<td>Virgin</td>
<td>3</td>
</tr>
<tr>
<td>&quot;Don't Stop the Music&quot;</td>
<td>Black Eyed Peas</td>
<td>Warner</td>
<td>4</td>
</tr>
<tr>
<td>&quot;Candyman&quot;</td>
<td>Redman</td>
<td>EMI</td>
<td>5</td>
</tr>
</tbody>
</table>

### Billboard Dance

**Data for week of JULY 9, 2005**

For chart reprints call 646.565.4633

Go to www.billboard.biz for complete chart data
<table>
<thead>
<tr>
<th>JAPAN ALBUMS</th>
<th>UNITED KINGDOM ALBUMS</th>
<th>FRANCE ALBUMS</th>
<th>GERMANY ALBUMS</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>JAPAN</strong></td>
<td><strong>UNITED KINGDOM</strong></td>
<td><strong>FRANCE</strong></td>
<td><strong>GERMANY</strong></td>
</tr>
<tr>
<td><strong>1</strong></td>
<td><strong>Ralph</strong></td>
<td><strong>Raphael</strong></td>
<td><strong>The Official Uk Charts Ce</strong></td>
</tr>
<tr>
<td><strong>2</strong></td>
<td><strong>Cafe Tacuba</strong></td>
<td><strong>Coldplay</strong></td>
<td><strong>Coldplay</strong></td>
</tr>
<tr>
<td><strong>3</strong></td>
<td><strong>Adriana Calcanhoto</strong></td>
<td><strong>Max Pezzali</strong></td>
<td><strong>Alive</strong></td>
</tr>
<tr>
<td><strong>4</strong></td>
<td><strong>Coldplay</strong></td>
<td><strong>Axl F</strong></td>
<td><strong>B-Epic</strong></td>
</tr>
<tr>
<td><strong>5</strong></td>
<td><strong>Adriana Calcanhoto</strong></td>
<td><strong>The Black Eyed Peas</strong></td>
<td><strong>Coldplay</strong></td>
</tr>
<tr>
<td><strong>6</strong></td>
<td><strong>Coldplay</strong></td>
<td><strong>Coldplay</strong></td>
<td><strong>Coldplay</strong></td>
</tr>
<tr>
<td><strong>7</strong></td>
<td><strong>Coldplay</strong></td>
<td><strong>Coldplay</strong></td>
<td><strong>Coldplay</strong></td>
</tr>
<tr>
<td><strong>8</strong></td>
<td><strong>Coldplay</strong></td>
<td><strong>Coldplay</strong></td>
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</tr>
<tr>
<td><strong>9</strong></td>
<td><strong>Coldplay</strong></td>
<td><strong>Coldplay</strong></td>
<td><strong>Coldplay</strong></td>
</tr>
<tr>
<td><strong>10</strong></td>
<td><strong>Coldplay</strong></td>
<td><strong>Coldplay</strong></td>
<td><strong>Coldplay</strong></td>
</tr>
</tbody>
</table>

**HITS OF THE WORLD**

**JULY 9, 2005**

**Go to www.billboard.biz for complete chart data**

**Data for week of JULY 9, 2005**

**CHARTS LEGEND on Page 88**

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Ic\V1ti
able.
HEATSEEKER
GAINER
O
Songs are removed from the Hot exceptions
ed by cross-referencing exact
Compiled from
music consumers. Songs
more than
Longform videos.
R
Digital Download available.
Platinum certification for net shipment of 50,000 units
months or more, the
multiplies shipments by the number of discs and/
and Pop
Tracks and Hot
Songs
Weeks and rank below
Tracks and Hot
Tracks and Hot
Tracks and Hot
are
removed from the Adult
rated by total detections.
Theatrical titles. O
R
rules and
excluding downloads from Nielsen Soundscan.
Tracks by Nielsen SoundScan,
for non-
Top Pop Catalog: Catalog Albums are 2-year old titles that have fallen below No.
200 on the Billboard 200 or re-issues of titles.

BELOW FOR COMPLETE LEGEND INFORMATION.
### EUROCHARTS

#### SINGLE SALES

<table>
<thead>
<tr>
<th>Number</th>
<th>Artist</th>
<th>Song</th>
<th>Label</th>
<th>Position</th>
<th>Sales (Thousands)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>AXL F</td>
<td>LIES</td>
<td>SONY</td>
<td>1</td>
<td>30,000</td>
</tr>
<tr>
<td>2</td>
<td>LONELY</td>
<td>PAIN IN THE PILLOW</td>
<td>PICTURE</td>
<td>2</td>
<td>25,000</td>
</tr>
<tr>
<td>3</td>
<td>THE BEAT</td>
<td>GIVE IT UP</td>
<td>SB</td>
<td>3</td>
<td>20,000</td>
</tr>
<tr>
<td>4</td>
<td>THE STONE ROSES</td>
<td>I WISH</td>
<td>PARLOPHONE</td>
<td>4</td>
<td>15,000</td>
</tr>
<tr>
<td>5</td>
<td>THE SMITHS</td>
<td>THIS CHAIR IS RED</td>
<td>SIRE</td>
<td>5</td>
<td>10,000</td>
</tr>
</tbody>
</table>

#### ALBUMS

<table>
<thead>
<tr>
<th>Number</th>
<th>Artist</th>
<th>Album</th>
<th>Label</th>
<th>Position</th>
<th>Sales (Thousands)</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>GREEN DAY</td>
<td>AMERICAN IDIOT</td>
<td>REPRISE</td>
<td>1</td>
<td>50,000</td>
</tr>
<tr>
<td>2</td>
<td>BACKSTREET BOYS</td>
<td>JIVE</td>
<td>JIVE</td>
<td>2</td>
<td>40,000</td>
</tr>
<tr>
<td>3</td>
<td>JAMIROQUAI</td>
<td>Cene</td>
<td>PARLOPHONE</td>
<td>3</td>
<td>30,000</td>
</tr>
<tr>
<td>4</td>
<td>GREEN</td>
<td>SYSTEM</td>
<td>LA</td>
<td>4</td>
<td>25,000</td>
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</tbody>
</table>

#### RADIO AIRPLAY

<table>
<thead>
<tr>
<th>Number</th>
<th>Artist</th>
<th>Song</th>
<th>Label</th>
<th>Airplay</th>
<th>Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>THE BEATLES</td>
<td>HELP!</td>
<td>APPLE</td>
<td>1</td>
<td>100,000</td>
</tr>
<tr>
<td>2</td>
<td>THE STONES</td>
<td>SORROW</td>
<td>DECCA</td>
<td>2</td>
<td>90,000</td>
</tr>
<tr>
<td>3</td>
<td>THE BEATLES</td>
<td>IF YOU LOVE ME</td>
<td>APPLE</td>
<td>3</td>
<td>80,000</td>
</tr>
<tr>
<td>4</td>
<td>THE WHO</td>
<td>I'M YOURS</td>
<td>DECCA</td>
<td>4</td>
<td>70,000</td>
</tr>
</tbody>
</table>

Data for week of July 9, 2005 | For chart reprints call 646.654.4633
SALES data compiled by Nielsen SoundScan. For Top R&B/Hip-Hop Albums, sales data is compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan.

- Albums with the greatest sales gains this week.
- Where included, this award indicates the title with the chart’s largest percentage growth.
- Indicates album entered top 100 of The Billboard 200 and has been removed from Heatseekers chart.

PRICING/CONFIGURATION
CD/Cassette prices are suggested list or equivalent prices, which are projected from Billboard pricing data. DVD prices are based on the event in which the product is sold. CD/DVD after price indicates CD/DVD combo only available. DualDisc availability is subject to availability. Pricing and vinyl LP availability are not included on all charts.

SINGLES CHARTS

TOP POP CATALOG

EXECUTIVE BREAKTHROUGH AWARD .

TOP INTERNET

SALES data compiled by Nielsen SoundScan.

TOP SOUNDTRACKS

TOP ARTIST OF THE OPERA: MUSICAL THEATRE

TOP ARTIST OF THE OPERA: CLASSICAL

TOP ARTIST: HITS OF THE YEAR

INDEPENDENT LABELS

www.americanradiohistory.com
<table>
<thead>
<tr>
<th>TOP DVD SALES</th>
</tr>
</thead>
<tbody>
<tr>
<td>TITLE</td>
</tr>
<tr>
<td>----------------</td>
</tr>
<tr>
<td>1</td>
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</table>

<table>
<thead>
<tr>
<th>TOP VHS SALES</th>
</tr>
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<tbody>
<tr>
<td>TITLE</td>
</tr>
<tr>
<td>----------------</td>
</tr>
<tr>
<td>1</td>
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<td>8</td>
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<td>9</td>
</tr>
<tr>
<td>10</td>
</tr>
<tr>
<td>Title</td>
</tr>
<tr>
<td>--------------------------------------</td>
</tr>
<tr>
<td>1. I, 2, 3, 4, 5 (My Darlin')</td>
</tr>
<tr>
<td>2. Only You                  (I'm Yours)</td>
</tr>
<tr>
<td>3. Heartbreak, I Don't Like You</td>
</tr>
<tr>
<td>4. I'll Remember You</td>
</tr>
<tr>
<td>5. If I Had You</td>
</tr>
<tr>
<td>6. Old Flames</td>
</tr>
<tr>
<td>7. The First Time</td>
</tr>
<tr>
<td>8. I'll Never Love Again</td>
</tr>
<tr>
<td>9. The Look of Love</td>
</tr>
<tr>
<td>10. I'm Into You</td>
</tr>
</tbody>
</table>

**Additional Notes:**

- Chart Codes: CS (Hot Country Songs), HTR (Hot 100 Songs), LT (Hot Latin Songs), POP (Hot 100 Song and RB/Hip-Hop Songs), TITLE (Publisher - Licensing Org), Street Music Dist., Chart, Position.
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Joplin Manager Helms Dies
Chet Helms, the former manager of rock legend Janis Joplin, died June 25 of complications from a stroke in San Francisco. He was 62.
Touted as the “Father of the Summer of Love,” Helms founded Big Brother & the Holding Company, a rough-edged rock group that featured Joplin on vocals. The group helped define the San Francisco sound, gaining national attention during the city’s Summer of Love in 1967 along with the Grateful Dead, Jefferson Airplane, Quicksilver Messenger Service and other acts.
Helms was also an influential rock promoter, helping to stage free concerts and “Human Be-Ins” at the city’s Golden Gate Park, which became the hub of the historic summer.

Helms was instrumental in Joplin’s rise to fame, convincing his college friend to hitchhike with him from Austin to San Francisco and hooking her up with Big Brother. The group enjoyed its greatest success after switching management and releasing its Columbia debut, “Cheap Thrills” — which spent eight weeks at No. 1 on the Billboard pop albums chart in 1968. But it was Helms who set the stage for major-label interest with a looking at the 1967 Monterey Pop Festival, where Joplin’s version of Big Mama Thornton’s “Ball and Chain” was captured on film.
Helms left the music industry in 1980 to run San Francisco’s Atelier Dore art gallery, where he stayed until his retirement last year. — Margo Whitmire

Births
Girl: Ava Rose Kathleen, to Marina and John McBride, June 20 in Nashville. Mother is a country recording artist.

Marriages
Nancy Knigt to Troy Johnston, June 18 in Nashville. Bride is Northeast director of promotion for Capitol Records Nashville. Groom is a singer/songwriter.

Deaths
Carson Parks, 69, of kidney failure, June 22 in St. Marys, Ga.

Industry Events


Sept. 20 Billboard MECCA at CTIA, Moscone Center, San Francisco. 646-654-4660.


FOR THE RECORD
The headline on The Publishers’ Place column in the July 2 issue misidentified the industry group headed by David Israelite. He is president/CEO of the National Music Publishers’ Assn.

The singer/songwriter launched his career in the 1950s as the baritone half of Southern California folk duo the Steeltown Two. His biggest success, however, was as a songwriter. He wrote “Something Stupid,” which Frank Sinatra and his daughter Nancy took to No. 1 on The Billboard Hot 100 in 1967. Paris also penned the Mills Brothers’ “Cab Driver,” which reached No. 23 on the Hot 100 in 1968. He is survived by his wife, five children and four grandchildren.

For an article in the July 2 issue misattributed a traffic figure for the MySpace Web site. The site had 7.5 billion page views in May, according to ComScore Media Metrix.
During ASCAP's 18th annual Rhythm & Soul Music Awards, Jimmy Jean and Terry Lewis became the first songwriters/producer team to be presented with the Rhythm & Soul Heritage Award. The award—given in the past to such legendary acts as Chaka Khan and Earth Wind & Fire—was bestowed June 27 at the Beverly Hilton Hotel in Beverly Hills, Calif. The ceremony also recognized Alicia Keys and Jermaine Dupri as songwriters of the year and presented new awards: In 2005's "In Da Club," and James police artist of the year (Smok e Most). EMI Music Publishing was also named for the 21st consecutive year.

ASCAP's Todd Brabec and Jeanne Weems presented Howard Duper and Alicia Keys with their songwriters of the year awards, along with Todd, ASCAP's president, and Keys. (Photo: Jeffrey S. Fulco/Weems.com)

The Oak Ridge Boys celebrated the release of their new album, "Common Threads," May 13 with a show at the West Coast located at Highmark Sun Casino in New York. After the full-hour performance, they walked over to Spin Studios, located in the casino's complex, to sign autographs and take pictures with fans.

Sony BMG Latin superstars Chayanne, Alesandro Fernandez, and Marc Anthony (from left) are preparing to begin a joint U.S. arena tour Aug. 16. The tour gathered at a dinner shoot for People en Español's September issue at Malahouse Studios in Hollywood, Calif. (Photo: Luis Juarez/People

Kia motor Ace Frehley right, presented Los Paul an Ace Frehley signature Les Paul guitar June 15 as a gift at a party celebrating Les Paul's 90th birthday, at the Hard Rock Cafe in New York. (Photo: 2005 Kia Motors America)

The American Society of Young Musicians held its 11th annual House of Blues Spring Benefit Concert & Awards June 13 at the House of Blues in West Hollywood, Calif. Lisa Marie Presley and guitarist/producer Michael Lockwood pose for pictures before the gala. Presley was honored with the award for favorite new female rock vocalist. (Photo: Carmen S. Walkey/Photomoments.com)

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STOUTE’S 35 CANDLES

Steve Stoute celebrated his 35th birthday with a lil’ party. Hosted by Jay-Z and sponsored by Jay-Z’s new S. Carter III Reebok shoe line, the June 26 bash at the Cabana Club in Los Angeles brought together Will Smith, Mary J. Blige (who sang “Happy Birthday to You”), Michelle Rodriguez, Jermaine Dupri, Nikki Hilton, Shane West and others. R&B trio Guy was the surprise musical guest. Of course, at the center of it all was Stoute, the chairman/chief creative officer of brand imaging firm Translation, who brought Jay-Z and Reebok together.

SWEET SMELL OF SUCCESS

Jennifer Lopez struck gold when she partnered with Coty for her two fragrances, Glow and Still. Now, Track hears that Lopez will announce her new perfume at a July 10 event in Los Angeles. The new fragrance is scheduled to arrive in the fall.

YANKEE, COME HOME

Sources say reggaeton star Daddy Yankee is close to inking a deal with Interscope Records. But with Yankee busy filming a movie in the Puerto Rican mountains, settling down to sign contracts has been difficult. When it does happen, though, Yankee will be the second reggaeton artist to go with a major, non-Latin label. The first was Tego Calderon, who last month signed with Atlantic. Yankee’s deal is reportedly for several albums and extremely lucrative.

CH-CH-CHANGES

BMG Direct’s $400 million acquisition of Columbia House is expected to close July 1, and with that the first step in integrating the two companies has begun. The senior management team consists of executive VP of marketing Sharon Siegel, executive VP/CFO Fred Christensen and executive VP of legal and business affairs Cliff Knight. All are currently members of the BMG Direct team. About 20 Columbia House senior executives are expected to leave the acquired company. Over the next six months, hundreds more employees are expected to lose their jobs as the two companies are integrated into BMG Columbia House. But in addition to the already announced planned departure of Columbia House division chairman/CEO Scott Flanders, others leaving with the closing include executive VP/CFO Frank Mengenthaler and senior VP/chief information officer Mark Saffer. Some key Columbia House executives are staying through the transition then will leave, they include president Brian Wood, executive VP/GM Andrea Hirsch, senior VP/GM Michele Jehle and senior VP of product development Mark Zachary.

SANCTUARY CLOSE TO MOZZA DEAL?

Expect an announcement soon on Morrissey’s next move. After widespread speculation that the former Smiths frontman would cut his business ties with Sanctuary Group, execs at the British independent label and Morrissey’s personal firm tell Billboard they’re in the process of securing his services. “We’re very much still in the front-running, as far as the Morrissey business is concerned,” group CEO Merck Mercuriadis says. “I wouldn’t put too much on that speculation.” Sanctuary handles various aspects of Morrissey’s business and has been widely credited with resurrecting his career through the million-plus-selling success of his 2004 release “You Are the Quarry,” and a subsequent tour in support of it.

THE COMMISSION

Sources in Brussels tell Track that the European Commission is getting close to issuing its report on collecting societies. The EC, the European Union’s executive body, launched an extensive review last year of the way collecting societies operate within the single market. It is anticipated that the findings of this review will be made public in mid-July. Parties involved in the discussions suggest that serious changes to the way collecting societies license repertoire and are managed will be called for.

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